

1931

Time and Place in Spenser's "The Faery Queen"

Alice Rebecca Burke

College of William & Mary - Arts & Sciences

Follow this and additional works at: <https://scholarworks.wm.edu/etd>



Part of the [English Language and Literature Commons](#)

Recommended Citation

Burke, Alice Rebecca, "Time and Place in Spenser's "The Faery Queen"" (1931). *Dissertations, Theses, and Masters Projects*. Paper 1539624424.

<https://dx.doi.org/doi:10.21220/s2-e89a-sh42>

This Thesis is brought to you for free and open access by the Theses, Dissertations, & Master Projects at W&M ScholarWorks. It has been accepted for inclusion in Dissertations, Theses, and Masters Projects by an authorized administrator of W&M ScholarWorks. For more information, please contact scholarworks@wm.edu.

TIME AND PLACE IN
SPENSER'S "THE FAIRY QUEEN"

By

Alice Rebecca Burke

TIME AND PLACE IN
SPENSER'S "THE FAERY QUEEN"

By

Alice Rebecca Burke

SUBMITTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS
OF
THE COLLEGE OF WILLIAM AND MARY
for the degree of
MASTER OF ARTS
1931

THE PURPOSE OF THIS THESIS IS TO
DETERMINE WHETHER THERE IS A DEFINITE
SCHEME OF TIME AND PLACE IN THE NARRA-
TIVES PROPER IN EDMUND SPENSER'S
"THE FAERY QUEEN".

FOREWORD

The subject for this thesis was found in a list of desiderata in Frederic Ives Carpenter's "A Reference Guide to Edmund Spenser", published by the University of Chicago Press in 1923. Through correspondence with several authorities on Spenser, it was learned that nothing had been done on this subject since that time, that is, so far as published material is concerned. After this thesis was almost completed, the author was told that a paper on "Order of Time in The Faery Queen" was read at the meeting of the Modern Language Association, held during last December in Washington, D. C. It has not been found, however, that this paper has been published since then.

This thesis has been developed through a parallel column study of time and of place words that appear in each canto of each book. Every time word and every place word in The Faery Queen has been listed and underlined in the parallel column study, as may be seen from the parallel column study of Canto I of Book I, that is included in this thesis. The parallel column study was submitted to the degree committee for approval before other work on this thesis was commenced. It has been filed for reference in manuscript form in the Library of The College of William and Mary.

From the parallel column study, a resumé or summary showing time words and a resumé or summary showing place words of each canto has been made. Every time and every place word in these summaries has been underlined. The sentences in the resúmes are linked together and introduced by the use of Spenser's own time or place words. Consequently, the sentences are often awkward and the reading grows monotonous from the constant repetition of the same words. However, this effort has been made not for stylistic effect, but for the purpose of setting out every time word and every place word to determine whether there is a definite scheme of time and place in the stories as they appear in *The Faery Queen*.

Whenever an unusual word from *The Faery Queen* has been set out or when whole phrases have been quoted, they have been enclosed in quotations marks. Footnotes indicate within what stanzas the time and place words have occurred.

At the end of each book, there is a general summary of time and a general summary of place in that particular book. The conclusion of this thesis is a re-consideration of the element of time and of place in *The Faery Queen* as a whole.

The study in this thesis has been concerned with time and place in the narratives proper of The Faery Queen. By narrative proper is meant the main story in each book. Spenser has designated each book as a legend of a particular character. The narrative proper, therefore, is the story dealing with this character. There are a great many interwoven stories. Some of these stories give only a background for a character; others are only slightly connected with the main narrative; and still others have absolutely no bearing whatsoever on the principal legend. These stories have been called subsidiary stories and have not been treated in this study except in so far as they throw some light on important events of the narrative proper or lay a background worthy of note. These subsidiary stories, however, have been set out in the parallel column study.

CONTENTS

A. BOOK I

1. Parallel Column Study of Canto I
2. Summary of Time of Canto I
3. Summary of Place of Canto I
4. Summary of Time of Canto II
5. Summary of Place of Canto II
6. Summary of Time of Canto III
7. Summary of Place of Canto III
8. Summary of Time of Canto IV
9. Summary of Place of Canto IV
10. Summary of Time of Canto V
11. Summary of Place of Canto V
12. Summary of Time of Canto VI
13. Summary of Place of Canto VI
14. Summary of Time of Canto VII
15. Summary of Place of Canto VII
16. Summary of Time of Canto VIII
17. Summary of Place of Canto VIII
18. Summary of Time of Canto IX
19. Summary of Place of Canto IX
20. Summary of Time of Canto X
21. Summary of Place of Canto X
22. Summary of Time of Canto XI
23. Summary of Place of Canto XI
24. Summary of Time of Canto XII
25. Summary of Place of Canto XII
26. Summary of Time of Book I
27. Summary of Place of Book I

B. BOOK II

1. Summary of Time of Canto I
2. Summary of Place of Canto I
3. Summary of Time of Canto II
4. Summary of Place of Canto II
5. Summary of Time of Canto III
6. Summary of Place of Canto III
7. Summary of Time of Canto IV
8. Summary of Place of Canto IV
9. Summary of Time of Canto V
10. Summary of Place of Canto V
11. Summary of Time of Canto VI
12. Summary of Place of Canto VI

13. Summary of Time of Canto VII
14. Summary of Place of Canto VII
15. Summary of Time of Canto VIII
16. Summary of Place of Canto VIII
17. Summary of Time of Canto IX
18. Summary of Place of Canto IX
19. Summary of Time of Canto X
20. Summary of Place of Canto X
21. Summary of Time of Canto XI
22. Summary of Place of Canto XI
23. Summary of Time of Canto XII
24. Summary of Place of Canto XII
25. Summary of Time of Book II
26. Summary of Place of Book II

C. BOOK III

1. Summary of Time of Canto I
2. Summary of Place of Canto I
3. Summary of Time of Canto II
4. Summary of Place of Canto II
5. Summary of Time of Canto III
6. Summary of Place of Canto III
7. Summary of Time of Canto IV
8. Summary of Place of Canto IV
9. Summary of Time of Canto V
10. Summary of Place of Canto V
11. Summary of Time of Canto VI
12. Summary of Place of Canto VI
13. Summary of Time of Canto VII
14. Summary of Place of Canto VII
15. Summary of Time of Canto VIII
16. Summary of Place of Canto VIII
17. Summary of Time of Canto IX
18. Summary of Place of Canto IX
19. Summary of Time of Canto X
20. Summary of Place of Canto X
21. Summary of Time of Canto XI
22. Summary of Place of Canto XI
23. Summary of Time of Canto XII
24. Summary of Place of Canto XII
25. Summary of Time of Book III
26. Summary of Place of Book III

D. BOOK IV

1. Summary of Time of Canto I
2. Summary of Place of Canto I
3. Summary of Time of Canto II
4. Summary of Place of Canto II
5. Summary of Time of Canto III
6. Summary of Place of Canto III
7. Summary of Time of Canto IV
8. Summary of Place of Canto IV
9. Summary of Time of Canto V
10. Summary of Place of Canto V
11. Summary of Time of Canto VI
12. Summary of Place of Canto VI
13. Summary of Time of Canto VII
14. Summary of Place of Canto VII
15. Summary of Time of Canto VIII
16. Summary of Place of Canto VIII
17. Summary of Time of Canto IX
18. Summary of Place of Canto IX
19. Summary of Time of Canto X
20. Summary of Place of Canto X
21. Summary of Time of Canto XI
22. Summary of Place of Canto XI
23. Summary of Time of Canto XII
24. Summary of Place of Canto XII
25. Summary of Time of Book IV
26. Summary of Place of Book IV

E. BOOK V

1. Summary of Time of Canto I
2. Summary of Place of Canto I
3. Summary of Time of Canto II
4. Summary of Place of Canto II
5. Summary of Time of Canto III
6. Summary of Place of Canto III
7. Summary of Time of Canto IV
8. Summary of Place of Canto IV
9. Summary of Time of Canto V
10. Summary of Place of Canto V
11. Summary of Time of Canto VI
12. Summary of Place of Canto VI
13. Summary of Time of Canto VII
14. Summary of Place of Canto VII

15. Summary of Time of Canto VIII
16. Summary of Place of Canto VIII
17. Summary of Time of Canto IX
18. Summary of Place of Canto IX
19. Summary of Time of Canto X
20. Summary of Place of Canto X
21. Summary of Time of Canto XI
22. Summary of Place of Canto XI
23. Summary of Time of Canto XII
24. Summary of Place of Canto XII
25. Summary of Time of Book V
26. Summary of Place of Book V

F. BOOK VI

1. Summary of Time of Canto I
2. Summary of Place of Canto I
3. Summary of Time of Canto II
4. Summary of Place of Canto II
5. Summary of Time of Canto III
6. Summary of Place of Canto III
7. Summary of Time of Canto IV
8. Summary of Place of Canto IV
9. Summary of Time of Canto V
10. Summary of Place of Canto V
11. Summary of Time of Canto VI
12. Summary of Place of Canto VI
13. Summary of Time of Canto VII
14. Summary of Place of Canto VII
15. Summary of Time of Canto VIII
16. Summary of Place of Canto VIII
17. Summary of Time of Canto IX
18. Summary of Place of Canto IX
19. Summary of Time of Canto X
20. Summary of Place of Canto X
21. Summary of Time of Canto XI
22. Summary of Place of Canto XI
23. Summary of Time of Canto XII
24. Summary of Place of Canto XII
25. Summary of Time of Book VI
26. Summary of Place of Book VI

G. BOOK VII

1. Summary of Time of Canto VI
2. Summary of Place of Canto VI
3. Summary of Time of Canto VII
4. Summary of Place of Canto VII
5. Summary of Time of Book VII
6. Summary of Place of Book VII

CONCLUSION

BOOK I.

The Legend of the Knight of the Red Cross,
or of Holiness

BOOK I - CANTO I

TIME

"A gentle knight was prick-
ing

"A lovely lady rode him fair
beside" - 4

"Behind her far away a dwarf
did lag" - 6

"Thus as they past,
The day with clouds was sud-
den overcast" - 6

"Led with delight, they thus
beguile the way,
Until the blust'ring storm
is overblown;
When, weening to return,
whence they did stray,

"At last resolving forward
still to fare,
Till that some end they find
or in or out,

Which when by tract they
hunted had throughout,
At length it brought them

PLACE

on the plain" -1

"Enforced to seek some covert
nigh at hand,
A shady grove not far away
they spied,
so in they enter'd are"
- 7

They cannot find that path,
which first was shown,
But wander to and fro in ways
unknown,
So many paths, so many turnings
seen,
That which of them to take in
diverse doubt they been."
- 10

That path they take, that beaten
seem'd most bare,
And like to lead the labyrinth
about;

to a hollow cave
Amid the thickest woods" - 11

TimePlace

"the champion stout
Eftsoones dismounted from
 his courser brave,
 And to the dwarf awhile
 his needless spear he gave"
 -11

Una tells the Redcross Knight:
 "This is the Wand'ring Wood,
 this Error's Den" - 13

"Forth into the darksome hole
 he went" - 14

The Redcross Knight kills
 Error

"Then mounted he upon his
 steed again,
 And with the lady backward
 sought to wend:

That path he kept, which beaten
was most plain,
 out of the wood them brought.

The which at last
 Long way he travelled be-
 fore he heard of ought."
 - 28

"At length they chanced to
 An aged sire" - 29

meet upon the way

The sire tells the Redcross
 Knight of a strange man who
 had been ravaging the coun-
 try.

"Far hence, quoth he, in waste-
ful wilderness
 His dwelling is" - 32

"Now, said the lady, draw-
 eth toward night" - 32

and she suggests that the
 knight rest. The sire in-
 vites them to spend the night
 with him.

"the knight was well
 content:

So with that goodly father to
 his home they went". - 33

TimePlace

"A little lowly hermitage it was,
Down in a dale, hard by a forest's
side." - 34

"Arrived there, the little house
they fill." - 35

"The drooping night thus
creepeth on them fast;

then his guests he
riddes,

Where when all drown'd in
deadly sleep he finds,

Unto their lodgings

He to his study goes" - 36

"Then choosing out few words
most horrible" - 37

"forth he call'd out of
Legions of sprights" - 38

deep darkness dread

Of these sprights he chooses
two.

"The one of them he gave a
message to,
The other by himself stay'd
other work to do" - 38

The first of these sprights
"making speedy way through
spersed air,
And through the world of waters
wide and deep,
To Morpheus' house doth hastily
repair,
Amid the bowels of the earth full
steep" - 39

The spright has difficulty
in waking Morpheus. He tries
and tries.

"Then rudely he him thrust,
and pushed with pain
Whereat he gan to stretch"

TimePlace

"The spright then gan more
boldly him to wake"
- 43

The spright tells Morpheus
that Archimago has sent him
"for a fit false dream".

Archimago

"Who all this while, with
charms and hidden arts,
Had made a lady of that other
spright" - 45

"Now when that idle Dream was
to him brought,
Unto that elfin knight he bad
him fly". 46

The lady is made to represent
Una whom the Redcross Knight
believes she is when she comes
to him in the dream. He is
not responsive to her advances
so she leaves him. The dream
disturbs him again.

BOOK I - CANTO I

Summary of Time

Presumably, it is morning or mid-day when the Redcross Knight and Una start out. They stay¹ in the grove until the storm is over and then they wander around, trying to find a way out. They finally take a path that at length brings them to a hollow cave, which the knight enters and in which he kills Error, whose den it is. When he comes out, they take a path which leads them out of the woods. They travel a long way before they meet any one. At length² they meet an aged sire, who takes them to his home just as it is drawing toward night.

There is nothing to show whether these events take place in the one day or not. There is mention of day and of night, but between the two much occurs. The Redcross Knight and Una have spent time in a grove during the storm; the knight has killed Error in her den; they have wandered over many paths before they finally come out of the woods; and they have travelled a long way before they meet the aged sire. They spend the evening talking with him and finally go to bed.

1. Stanzas I to X
2. Stanzas XI to XXX

BOOK I - CANTO I

Summary of Place

The knight and lady are riding on the plain. No name is given to the plain nor is there anything to indicate where the plain is. The same is true in connection with the shady grove where they seek shelter during the storm. When they attempt to find their way out, they cannot find the path by which they entered; so they wander over many paths¹, in ways unknown, before they take the path that leads them to a hollow cave. When the Redcross Knight comes out of the cave, they take a path which brings them out of the woods².

As they go along, they meet upon the way an aged sire who tells of a man who had been devastating the country and whose home is far from there in a wasteful wilderness. The old man takes them to his home, which is down in a dale hard by the forest's side³.

After his guests have gone to bed, he goes in his study and calls forth a legion of sprites from a deep darkness dread. One he sends to Morpheus' house "amid the bowels of the earth⁴ full steep".

1. Stanzas I to X
2. Stanzas XI to XXVIII
3. Stanzas XXIX to XXXIV
4. Stanzas XXXV to XXXIX

BOOK I - CANTO II

Summary of Time

The Redcross Knight and Una spend the night in Archimago's house. The knight leaves at dawn. Una gets up later and finds him gone. She sets out after him and searches everywhere for him. Meanwhile¹ Archimago disguises himself as the Redcross Knight and follows Una. There is nothing to show how long a space intervenes between the time the Redcross Knight left Archimago's house and that at which he meets with Sansfoy except that he has wandered far away and at last he meets Sansfoy upon the way. They fight and the Redcross Knight takes Duessa as his companion with whom he travels a long time un-²til they are weary of their way and come to the two trees. They hear the story that Fradubio tells and remain there un-³til Duessa has quite recovered from her fear. Then they set out again.

1. Stanzas I to X
2. Stanzas XI to XXX
3. Stanzas XXXI to XLV

BOOK I - CANTO II

Summary of Place

Archimago takes the Redcross Knight during the night to see the two false sprites in a secret bed. When the Redcross Knight returns to his bed he cannot rest. Soon fair Hesperus is in the highest sky and the Redcross Knight leaves. When the morning has spread her purple robe through dewy air, the "royal virgin" leaves her bower and looks for her knight. When she cannot find him, she sets out and searches for him through every hill and dale and each wood and plain. When Archimago sees Una wandering in woods and forests¹, he seeks some new way to injure her.

The Redcross Knight meanwhile meets Sansfoy on the way. When the knight strikes him, he falls and kisses his mother earth² with his bloody mouth.

Duessa tells the Redcross Knight that her father had "set his throne where Tiberis doth pass". Since presumably the Tiber is meant here, the kingdom must have been in Italy. She tells him, too, that she has strayed many years throughout the world³ after her husband was slain.

When they have come to where the two trees are growing and have sat down to rest, the knight tears off a bough to make a garland for her. When he has heard the story of the two trees, he thrusts the bough into the ground⁴.

1. Stanzas I to X
2. Stanzas XI to XX
3. Stanzas XXI to XXIV
4. Stanzas XXV to XLIV

BOOK I - CANTO III

Summary of Time

Una, during this time, is still searching for the Redcross Knight. One day, as she lies resting, a lion comes and devotes himself to her. Long¹ she travels with the lion until at length she finds, under the foot of a mountain, a place where the grass is beaten down. Here she sees a girl whom she follows home. She spends the night. She and the lion leave early the next morning². As soon as they have gone, the old mother and the daughter discover that Kirkrapine has been killed by the lion during the night. They start out after Una. As they turn back, they meet Archimago and tell him the story. Thereupon he sets out to follow Una disguised as the Redcross Knight. Ere long he comes to where Una is travelling. He joins her, but they have not ridden far before³ they meet Sansloy who unhorses Archimago and carries Una off. Una cries and laments all along the way.

In this canto the only definite reference to time is where Una spends the night in the cottage.

1. Stanzas I to X
2. Stanzas XI to XX
3. Stanzas XXI to XXXIII

BOOK I - CANTO III

Summary of Place

Una wanders in wilderness and in wasteful deserts in search of the Redcross Knight. Daily she seeks him through woods and "wastnes wide". Being tired of travelling, she lies on the grass in a secret shadow. As she lies there, a lion rushes suddenly out of the thickest wood. She and the lion travel a long time together through deserts wide. At length they find a place at the foot of a mountain¹ where the grass is beaten down, an indication that the place is inhabited. Una spends the night here in a small cottage with a girl and her mother.

The next morning Una and the lion start out in ways unknown to find the Redcross Knight.

The mother and daughter, when they return from pursuing Una, meet Archimago on the way. He goes up on a hill² where Una spies him and thinks he is the Redcross Knight since he is disguised to look like the knight. After Sansloy has unhorsed Archimago and killed the lion, he carries Una off. All along the way Una fills his ears with "piteous complaints".

1. Stanzas I to X
2. Stanzas XI to XXVI
3. Stanzas XXVII to XLIV

BOOK I - CANTO IV

Summary of Time

The Redcross Knight and Duessa travel a long time¹ together until at last¹ they see a palace to which they go. It is growing toward night for "nigh consumed is the lingering day"². They spend the night³ at the palace. During the night⁴ Duessa visits Sans Joy.

1. Stanza II
2. Stanza III
3. Stanza XLIII
4. Stanza XLIV

BOOK I - CANTO IV

Summary of Place

The Redcross Knight and Duessa see a goodly building¹ to which a broad highway leads. The house stands on a sandy hill². They are received at the house of Lucifera. Suddenly Lucifera calls for her chariot and she and all her attendants go for a ride in the open air³ and sport themselves in the fresh flowering fields⁴. They come back again to the princely place⁵ and find Sans Joy there. During the night Duessa visits Sans Joy in his lodging⁶.

1. Stanza II
2. Stanza V
3. Stanza XXXVII
4. Stanza XXXVIII
5. Stanza XXXVIII
6. Stanza XLIV

BOOK I - CANTO V

Summary of Time

The next morning the combat between Sans Joy and the Redcross Knight takes place. When the knight is about to slay Sans Joy, Duessa covers him with a cloud. When the contest is over, the Redcross Knight offers his services to Lucifera. The knight is brought back to Lucifera's palace and his wounds are dressed. All the while Duessa is weeping. She weeps until eventide¹.

Then she goes to Sans Joy. When she finds him in such a plight, she goes for aid from Night. After much pleading on Duessa's part, Night consents to go with her. At length they come to Sans Joy and take him up. All the time Night is on the ground, the dogs never cease to bay. They carry Sans Joy to Esculapius in Hell, who takes off his arms and then² begins to look after his wounds.

When Duessa returns to the palace, she finds that the Redcross Knight has gone. The Redcross Knight's dwarf, while he is looking around, finds that the dungeon of the castle is full of captives. He tells the Redcross Knight, who does not stay longer but rises and leaves early that morning³.

The time covered in this canto is from morning of one day to dawn of the next.

1. Stanzas I to XIX
2. Stanzas XX to XLIV
3. Stanzas XLV to LII

BOOK I - CANTO V

Summary of Place

The combat between the two knights takes place on "a paled green". After the fight is over, they bring the Red-cross Knight back to Lucifera's palace¹.

At eventide Duessa goes to the place where the wounded Sans Joy lies. When she sees his plight, she makes speedy way to the eastern coast of heaven where Night hides all day. When Night sees Duessa, she draws back in her cave but Duessa stops her. Then they travel in Night's iron waggon through the mirksome air to the place where Sans Joy lies. While Night is on the ground², the dogs never cease baying. Night and Duessa take Sans Joy up and carry him to the yawning gulf of deep Avernus hole. They go through this way down to Pluto's house. They pass the bitter waves of Acheron and come to the fiery flood of Phlegethon. From there they pass on to a cave³ where they find Esculapius.

Night returns "while Phoebus in Western waves his weary waggon recures". Duessa returns to the Palace of Pride⁴.

When the dwarf finds the captives in the dungeon of the palace, he reports it to the Redcross Knight, who leaves the palace by a postern gate⁵.

1. Stanzas I to XVII
2. Stanzas XVIII to XXX
3. Stanzas XXXI to XLI
4. Stanzas XLII to XLV
5. Stanzas XLVI to LII

In this canto Spenser has Duessa and Night go down into Hades through an entrance at Avernus. When they reach Pluto's house, that is, the underworld, they go on, passing by the bitter waves of Acheron and the fiery flood of Phlegethon, rivers of oblivion of the underworld. Here Spenser has been influenced, no doubt, by Vergil in his description of Hades.

BOOK I - CANTO VI

Summary of Time

Una has been searching everywhere for the Redcross Knight. Finally Sansloy overtakes her. He courts her a while, then he forces himself upon her. When she screams, the fauns and satyrs come and rescue her. She stays with them a long time. At last¹ she tells Satyrane of her plan to leave. One day when the satyrs are all away, Una and Satyrane leave. They have travelled nearly all day, when they meet a man who tells them that a paynim knight has killed the Redcross Knight. They set out to find him. Soon they find him. He and Satyrane fight a long time². Meanwhile Una slips away. Archimago, who is watching, follows Una when³ he sees her slip away.

It is impossible to make any estimate of time in this canto, for there is no way of telling how long Una was searching for the Redcross Knight nor how long she staid with the satyrs. It would seem that one day covered their departure from the satyrs, Satyrane's combat with Sansloy and Una's flight..

1. Stanzas I to XXXII
2. Stanzas XXXIII to XLIV
3. Stanzas XLV to XLVII

BOOK I - CANTO VI

Summary of Place

Una wanders from "one to other Ind" in her search for the Redcross Knight. When Sansloy overtakes her, he leads her into a forest wild. The fauns that are dancing in the wood rescue her. A knight, Satyrane, comes to that forest¹ while she is there. He helps her return to her search for the Redcross Knight. When they have left the woods and are out on the plain, they meet a man who tells them that the paynim knight who has killed the Redcross Knight dwells not far away by a fountain. They find the paynim knight resting in a secret shadow by a fountain side. During the combat, Una flees far away. Archimago, who has been watching in a secret shadow², follows her.

1. Stanzas I to XXX

2. Stanzas XXXI to XLVIII

BOOK I - CANTO VII

Summary of Time

When Duessa finds that the Redcross Knight has gone, she sets out to look for him. Ere long she finds him. They rest by the fountain side until a hideous giant stalks out of the woods and overcomes the Redcross Knight. The dwarf, when he sees his master's fall, goes to tell of it. He does not travel long¹ before he meets Una. She and the dwarf, after wandering much, at last meet Arthur. Una tells her story of how a huge dragon had, for four years, kept her parents imprisoned in their castle. Arthur assures her he will not leave her until² he has saved her knight.

In Una's story to Arthur appears a definite mention of time - "for four years the dragon had held her parents thrall".

1. Stanzas I to XX
2. Stanzas XXI to LII

BOOK I - CANTO VII

Summary of Place

Duessa finds the Redcross Knight sitting by a fountain side. They hear a dreadful sound which resounds through the wood. The giant takes the knight to his castle and throws him in a dungeon¹ there. The dwarf meets Una on the way. Before meeting the dwarf, Una has wandered through many a wood and measured many a vale.

On the way², they find Arthur. Una tells Arthur that her parents' kingdom covers all the territories which the Pison and Euphrates flow by and that the Gihons waves wash their shores continually. They have been held in the castle by a dragon. To seek aid, Una had gone to the Court of Gloriane, at her kingdom's seat³, Cleopolis.

1. Stanzas I to XV
2. Stanzas XVI to XXIX
3. Stanzas XXX to XLVI

BOOK I - CANTO VIII

Summary of Time

Una and Arthur travel ¹until they come to the castle:
 Arthur kills the giant and Duessa's beast. When ²they find the
 Redcross Knight, he tells them that three moons have past
 since he has seen the heaven's face. They strip Duessa and
 show her in her true colors. Afterwards they remain in the
 castle until ³they are rested and their weary powers are re-
 paired.

The Redcross Knight has spent three months in the dungeon.
 This is the first statement of a definite length of time in
 the narrative proper.

1. Stanza II
2. Stanza XXXVIII
3. Stanza L

BOOK I - CANTO VIII

Summary of Place

Arthur and Una come to the castle¹ of the giant. Una stands far off and watches Arthur kill the giant and the beast. When they go into the castle, they search through every room and bower² for the Redcross Knight before they find him. After Duessa is stripped, she flees into the wasteful wilderness space³. The others remain in the castle³ to rest.

1. Stanza II
2. Stanzas III to XXXVII
3. Stanza I

BOOK I - CANTO IX

Summary of Time

After they have fully rested, they get ready to leave but Una asks Arthur to tell them of his name and nation before they go. Arthur tells them that Old Timon had reared him; that old Timon had trained him all his days in virtuous lore; that old Timon in his early youth had warned him against love; that one day he had dreamed of the Faery Queen; that he set out to find her; and that he has been seeking for her nine months¹. They continue talking of their loves until the sun begins to rise. They part. Una and the Redcross Knight set out together.

As they travel along, they meet a young knight with a rope around his neck. The young knight tells them about his encounter with Despair. They go on to find Despair. Ere long² they come to where Despair lives. Despair almost persuades the Redcross Knight to stab himself but Una saves him and they leave.

Here again appears a statement of an exact length of time in a story subsidiary to the main narrative. It has been nine months since Arthur set out in his search for the Faery Queen.

1. Stanzas I to XV
2. Stanzas XVI to XXXIII

BOOK I - CANTO IX

Summary of Place

Arthur tells that old Timon's dwelling is in a valley under the foot of Rauran¹ from whence the river Dee rolls his Billows. This, of course, clearly places Timon's dwelling in the British Isles.

Despair lives in a hollow cave² which the Redcross Knight enters.

1. Stanza IV
2. Stanza XXXIII

BOOK I - CANTO X

Summary of Time

Not far away Una and the Redcross Knight find the House of Holiness which they enter. When they have been refreshed and are rested, Dame Caelia puts the Redcross Knight in the school of heavenly discipline. In short space¹ they restore the Redcross Knight. Then they bring him to Una, who rejoices at his cure. Next, they take him to Charissa, who instructs him in every good behest. When she has instructed him well, she turns him over to Mercy, who guides him to a holy hospital. When he arrives, the seven head men receive him. After he rests a while², they instruct him in alms and charity, in which he shortly becomes perfect. Then they take him to Heavenly Contemplation, who tells him he must fast and pray a season. When he has done this, Heavenly Contemplation takes him up on a hill from which he can see Jerusalem. Here they talk. The Redcross Knight is called Saint George of England. His lineage is explained to him. At last, when³ he has found himself, he goes back to Una. After a little rest, they take leave of Dame Caelia.

The length of time covered by this canto is impossible of estimation.

1. Stanzas I to XXVII
2. Stanzas XXVIII to XLV
3. Stanzas XLVI to LXVIII

BOOK I - CANTO X

Summary of Place

There is an ancient house not far away to which Una and the Redcross Knight go. This is the house of Holiness. The Redcross Knight is placed in Dame Caelia's schoolhouse of heavenly discipline. Mercy later leads him to a holy hospital that is foreby the way¹. When they leave the hospital, they go by a painful way to a hill, on the top of which is the chapel of Heavenly Contemplation. Heavenly Contemplation leads the Redcross Knight to a very high mount from which he shows him a little path that leads to a city² which is Jerusalem. The Redcross Knight tells Heavenly Contemplation that until this time he had thought Cleopolis, the city in which the Faery Queen dwells, the fairest city but that Jerusalem far surpasses Cleopolis.

Heavenly Contemplation tells the Redcross Knight that he has sprung from an ancient race of Saxon kings that reared high their thrones in Britain land.³

1. Stanzas I to XXXVI
2. Stanzas XXXVII to LV
3. Stanzas LVI to LXV

BOOK I - CANTO XI

Summary of Time

When the Redcross Knight and Una come near to her parent's kingdom, Una begins to cheer her knight. When they arrive, she points out the tower in which the dragon keeps them thrall. Soon¹ they see the dragon. The Redcross Knight fights with the dragon for three days. The Redcross Knight spends the first night² in the Well of Life. The second day the combat continues. The third morning³ the knight arises refreshed and in his first encounter that third day he slays the dragon.

No indication appears of the time that Redcross Knight and Una spent between the House of Holiness and their arrival in the kingdom of Una's parents. Three days pass in fighting after their arrival and before they enter the castle.

1. Stanzas I to IV
2. Stanza XXXIII
3. Stanza LI

BOOK I - CANTO XI

Summary of Place

When the Redcross Knight and Una approach the kingdom,
 Una cheers the knight. When they arrive on her native soil,
 Una points out the tower in which the dragon holds her parents.
 They see the dragon stretched out on the sunny side of a hill¹.

In the first day's conflict, the dragon snatches up the
 Redcross Knight and his horse and carries them over the sub-
 ject plain. The knight falls into the Well of Life. Now
 Phoebus begins to steep his face in the billows of the West
 and his steeds to water in the ocean² deep.

The next morning, the knight arises out of the Well of
Life and continues the contest. Una is watching from afar.
 That evening the knight falls into the balm of the Tree of
Life³. When the combat is over, Una draws nigh to see the
 joyous end.

1. Stanzas I to IV
2. Stanzas V to XXXI
3. Stanzas XXXII to XLVI

BOOK I - CANTO XII

Summary of Time

About sun set the watchman at the castle calls to his lord and lady and tells them what has happened. They come out to greet the Redcross Knight. When¹ they see Una, they are delighted.

Then, when they have eaten and drunk and refreshed themselves, the Redcross Knight relates the whole experience to the king. Then² the king calls for his daughter and gives her and his kingdom to the Redcross Knight.

At this time a messenger appears with a letter. After the king is satisfied that the letter is false, he orders the guard to seize the messenger, which the guard soon³ does.

Then the king marries his daughter to the Redcross Knight. During the celebration a heavenly noise is heard through the palace. The Redcross Knight lives here with Una a long time before he decides that he must go back to the Faery Queen. This he shortly⁴ does, leaving Una to mourn.

1. Stanzas I to XII
2. Stanzas XIII to XXI
3. Stanzas XXII to XXXV
4. Stanzas XXXVI to XLI

BOOK I - CANTO XII

Summary of Place

The watchman on the castle wall¹ tells what he has seen.
The old father brings Una and the Redcross Knight to his
palace². The messenger with the false letter is thrown into
a deep dungeon³.

During the celebration of the marriage of Una and the
Redcross Knight, a heavenly noise is heard pleasantly through
all the palace⁴.

1. Stanza II
2. Stanza XIII
3. Stanza XXXVI
4. Stanza XXXIX

BOOK I
SUMMARY OF TIME

The time element in the story of the Redcross Knight was obviously regarded by Spenser as an unimportant element in the narrative. Just how long a period of time intervenes from the day that Una and the Redcross Knight start out to free her parents to the day that the Redcross Knight leaves her is indeterminable.

The first canto may cover one day up to night of that day and it may cover more than that length of time.

The second canto may cover the night following and the next day. It does cover the following night but much more than a day may be covered by the events that take place after dawn of the next morning, for the knight wandered far away before he met Sansfoy and Duessa and he travelled with Duessa a long time before they came to the two trees. However, one day might cover these happenings.

The third canto is difficult to estimate as to time. This canto covers the actions of Una during the time the events in Canto II were taking place. She is searching for her knight. She meets one day (which leads to the presumption that she had been travelling at least several days in search of her knight) a lion with which she travels a long time until at length she comes to the cottage where she spends the night. The rest of the action in this canto could have taken place in one day.

The fourth canto throws no light on the passage of time. The Redcross Knight and Duessa travel a long time before they reach the house of Pride where they spend the night.

The fifth canto covers from the next morning until dawn of the next day.

The sixth canto explains what has been going on in connection with Una's search for the Redcross Knight. It apparently covers the same length of time covered by cantos IV and V.

The seventh canto is no clearer than the preceding cantos. Here it is that the Redcross Knight is cast into the giant's dungeon. After this time, his dwarf finds Una and they travel together a long time before they come upon Arthur. Una tells Arthur that the dragon has kept her parents captive for "now four years". This period of four years, judging from the word "now", covers the time before the story opens and the time since she and the Redcross Knight set out together. The statement of time, however, has nothing to do with the narrative proper.

The eighth canto gives an idea of the passage of time for it is in this canto that the Redcross Knight says he has been in the dungeon for three months. Three months have passed since he was thrown into prison. It has taken three months, then, for the dwarf to find Una, for them to

meet with Arthur and arrive at the castle, destroy the giant, and rescue the Redcross Knight. This is the first actual mention of a period of time in the narrative proper.

The ninth canto does not throw any light on the amount of time required for the events that take place. Arthur, however, tells that he has been looking for the Faery Queen nine months. Since it was approximately three months that he travelled with Una before rescuing the Redcross Knight, the six months preceding, during which he was searching for the Faery Queen, are unaccounted for in the story. Arthur, therefore, had been travelling away from Britain at least six months before he was introduced into the story. Here again, there appears a statement of a definite length of time, but not in connection with the narrative proper.

The tenth canto includes such a number of things that the Redcross Knight does in the House of Holiness that it is impossible to determine the length of time he and Una spend there. He goes through the school of heavenly discipline. Charissa instructs him in every good behest. He goes then to the Holy Hospital where he is instructed in alms and charity. He visits with Heavenly Contemplation and fasts and prays a season. He goes back to Una at the house of Dame Caelia where they rest a while before leaving. There is no definite indication of time any where in the canto.

The eleventh canto brings Una and the Redcross Knight to the kingdom of her parents. No mention is made of the

time that has elapsed between the time Una and the Redcross Knight leave Dame Caelia's house and the time they arrive on Una's native soil. After they arrive, the Redcross Knight spends three days fighting the dragon. This canto, then, covers three days and two nights.

The twelfth canto, likewise, covers a long period presumably. Una's parents receive her and her knight at sun set of the third day of the battle between the Redcross Knight and the dragon. The marriage festivities take place and the Redcross Knight stays with Una a long time before he leaves her to go back to the Faery Queen to keep his promise that he would serve her for six years.

One statement of the period of time covered in the narrative proper of Book I of "The Faery Queen" appears when the Redcross Knight tells that he has been in the giant's dungeon three months. There are three other instances of definite time - Una's statement that the dragon had besieged the castle of her parents for four years; Arthur's statement that he had been seeking the Faery Queen nine months; and the Redcross Knight's statement that he had promised the Faery Queen to serve her for six years. These statements are made, however, in narratives subsidiary to the main story.

BOOK I

SUMMARY OF PLACE

The Redcross Knight and Una have left the Faery Court and are on their way to Una's parents' kingdom. Where they are when the story opens is not told.

In the first canto of Book I, Una and the Redcross Knight travel over plains and through wildernesses, but there is nothing in the entire canto to indicate the location of any of the country through which they travel.

In the second canto, most of the action takes place in Archimago's house. It was stated in the preceding canto that his house is "in a wasteful wilderness", but where this wilderness is can not be said. Una searches through every hill and dale and each wood and plain for the Redcross Knight, who meets Sansfoy and Duessa on the way.

Duessa tells the Redcross Knight that her father's throne was "where Tiberis doth pass". No doubt "where Tiberis doth pass" refers to some place in Italy. However, the location of Duessa's father's throne has no direct bearing on the narrative proper.

In the third canto, Una's journey carries her through "wasteful deserts" and woods to the foot of a mountain where she finds a cottage. The next day she starts out on "ways unknown". Here again, place is indefinite and impossible of location.

In the fourth canto, the action takes place in the House of Pride which stands on a sandy hill.

In the fifth canto, Night and Duessa take Sansfoy to Esculapius in Hell. They pass Acheron and Phlegethon, mythical rivers of the underworld, to Pluto's house.

In the sixth canto, the statement is made that Una wanders from "one to other Ind". We know that Una and the Redcross Knight have left the Faery Court but whether they are still in Faery Land is uncertain. "Ind" here evidently means India. India was divided by Ptolemy and the ancient geographers into India intra Gangem and India extra Gangem, or India on this side, and India beyond the Ganges¹. This may explain what Spenser means by "from one to other Ind". While this statement is more or less indefinite, it may be an indication that Spenser intended to leave the impression that Faery Land is in this part of Asia. The rest of the place words in this canto do not throw any light on the actual location of the scenes as they are told.

In the seventh canto, the Redcross Knight is thrown into the dungeon of the giant's castle. Una tells Arthur that her parents' kingdom "covers all the territories which the Pison and Euphrates flow by". If this be true, then their kingdom is evidently in the Mesopotamia Valley. This is the place for which they are headed to slay the dragon

1. Classical Dictionary, Charles Anthon (1867).

that holds her parents captive in their castle there. The kingdom's seat of Faery Land is here named as "Cleopolis".

In the eighth canto, the action takes place in the castle of the giant who holds the Redcross Knight in his dungeon.

In the ninth canto, Arthur tells that he spent his youth in old Timon's dwelling "under the foot of Rauran from whence the river Dee rolls his billows". This statement of place, however, has no bearing upon the narrative proper.

In the tenth canto, the Redcross Knight and Una arrive at Dame Caelia's house. Heavenly Contemplation takes the Redcross Knight to the top of a mountain from which he shows him Jerusalem in the distance. If Jerusalem can be taken literally, which seems doubtful, then Dame Caelia's house, or the House of Holiness, is very near Jerusalem.

In the eleventh canto, the Redcross Knight and Una reach her parents' kingdom.

In the twelfth canto, they reach the castle and are married.

The opening book of the Faery Queen begins without a definite setting of place. As has been said, the Redcross Knight and Una are on their way from the Faery Court. In Canto VII Una speaks of "Cleopolis" as the seat of Faery Land and in Canto X, the Redcross Knight says Jerusalem is more beautiful than Cleopolis. However, nothing is said

about the location of Cleopolis though it is believed that Cleopolis is meant to represent London.

After Una loses the Redcross Knight, she searches for him "from one to other Ind" before she finds him. Then they pass near Jerusalem as they go on to Una's native soil on the Euphrates.

The events in the story take place on the plain, in wildernesses and deserts and the like without any indication being given as to where they are.

BOOK II.

The Legend of Sir Guyon, or of Temperance

BOOK II - CANTO I

Summary of Time

As soon as Archimago finds that the Redcross Knight has departed, he frees himself and fares forth. He meets Guyon and the Palmer and tells them of a gentle maiden who has been despoiled by a knight. Guyon sets out quickly and finds the lady anon¹. She is Duessa. Soon she tells him that the knight who has injured her wears a bloody cross on his shield. They set out together to find the Redcross Knight. They travel until² they come upon him. The two knights recognize each other and then the Redcross Knight tells Guyon that this is Archimago's mischief. They part.

Then Guyon goes on. He travels a long time³. At last he hears a mournful sound. He goes and finds a lady with a bleeding heart. Her babe is in her arms. She gives him an account of what has happened to her knight, Sir Mor-dant, in Acrasia's Bower of Bliss. She dies at the end of her speech. Then⁴ Guyon and the Palmer bury them.

1. Stanzas I to XIII
2. Stanzas XIV to XXIV
3. Stanzas XXV to XXXV
4. Stanzas XXXVI to LX

BOOK II - CANTO I

Summary of Place

When Archimago finds that the Redcross Knight has departed out of Eden Lands, he frees himself and starts out. On the way, he meets Guyon under a shady hill. They go to where¹ Duessa sits alone.

Archimago has found Duessa as she wanders about. After hearing her story, Guyon guides an uncouth way through woods and mountains until they come to a pleasant dale between two hills. They find the Redcross Knight sitting by a river that flows through the valley.²

When Guyon leaves the Redcross Knight, his palmer guides him over hill and dale until they come by a forest side. Beside a bubbling fountain,³ they find a dying lady who tells about her husband's misfortune in Acrasia's Bower of Bliss.

Una tells Arthur about her parents being held captives by a dreadful dragon. She says that her parents' kingdom is on the Euphrates and Phison Rivers. Evidently, then, their kingdom is in the Mesopotamia Valley, commonly regarded as the site of the Garden of Eden.

1. Stanzas I to XIII
2. Stanzas XIV to XXIV
3. Stanzas XXV to XL

BOOK II - CANTO II

Summary of Time

Then Guyon takes the baby up and attempts to wash the blood off his hands. The palmer tells Guyon the story of the well. When he turns, he finds that his steed is not there. They start out on foot and travel a long time, until at last¹ they arrive at a castle. They are received there by Medina.

When the two knights, who are courting Medina's two sisters, hear that Guyon has arrived, they prepare for battle, but start fighting with each other before they find him. When² Guyon attempts to part them, they turn on him. Medina separates them. Then she asks them to rest themselves, to which request they soon consent. At last when³ they have refreshed themselves, Guyon tells them about the Faery Queen. He says it has been three days since he left the Faery Queen's Court. Night is far spent⁴ before his story is finished and they go to their rest.

From Guyon's statement three days have intervened since his meeting with Archimago in Canto I and the telling of his story. That is, of course, if he has met Archimago on the first day after leaving the Faery Court. This is conjectural, however, for the events that are outlined in these first two cantos might have taken place in one day. It is certain, on the other hand, that they have not taken more than three days.

1. Stanzas I to XIV
2. Stanzas XV to XXI
3. Stanzas XXII to XXXIV
4. Stanzas XXXV to XLVI

BOOK II - CANTO II

Summary of Place

Guyon takes the baby down to a well¹ to wash its hands. When he turns to the place where he has left his steed, he cannot find him. They travel on foot until they come to a castle². When the combat with the knights in the castle is over, Medina invites them to her lodging³ to rest.

Guyon, in his story, says that the Faery Queen "in widest ocean⁴ her throne does rear" and that she maintains her mercy throughout the world⁴.

Night is far spent and now in ocean⁵ deep, Orion hastens to steep his flaming head.

Spenser makes it clear here that the Faery Land is purely mythical. The Faery Queen's throne is in the widest ocean that it might be seen over all the earth.

1. Stanza III
2. Stanza XII
3. Stanza XXXIII
4. Stanza XL
5. Stanza XLVI

BOOK II - CANTO III

Summary of Time

Guyon leaves early the next morning.

Braggadocchio, while Guyon is caring for the lady and the infant, takes Guyon's steed and spear. Now he is much puffed up with vanity. Eftsoones he decides to go to court. As he travels along, he meets Trompart who joins him. They travel along until¹ they meet Archimago. Archimago tells Braggadocchio that Guyon and the Redcross Knight have killed Sir Mordant. Thereupon Braggadocchio seems to become enraged and threatens them with death. After Archimago promises to bring Braggadocchio Arthur's sword, he suddenly² vanishes.

Braggadocchio and Trompart ride on until they come to a green forest. At last they hear a horn resound through the wood. Soon they hear some one rush through the thicket. Thereupon Braggadocchio hides in a bush. Soon Belphoebe appears. When³ Trompart sees her, he is undecided whether to show himself or to fly away. When she sees him, she speaks to him. She sees the bush, in which Braggadocchio is hidden, shake. She draws her lance and Trompart begs her not to strike. At this point Braggadocchio creeps out of the bush. When he sees her, he begins to flaunt himself. He makes advances to her and she flees. When⁴ he realizes that she is gone, he is grieved. He and Trompart ride away.

1. Stanzas I to XI
2. Stanzas XII to XIX
3. Stanzas XX to XXXII
4. Stanzas XXXIII to XLIII

BOOK II - CANTO III

Summary of Place

Braggadocchio sees Trompart sitting on a sunny bank¹.

When Archimago leaves Braggadocchio, he suddenly disappears off the earth² and vanishes.

Braggadocchio and Trompart travel on until they come to a forest³. They hear a horn that echoes throughout the wood³ and makes the forest ring. Soon they hear some one rushing through the thick⁴. Braggadocchio falls from his steed to the ground⁵ and creeps into a bush⁵. When Braggadocchio talks to Belphebe he tells her she should not be in the wild forest⁶ but that she should be in a joyous court⁶.

When Belphebe flees, Braggadocchio dares not follow her through the wild unknown wood⁷.

1. Stanza VI
2. Stanza XIX
3. Stanza XX
4. Stanza XXI
5. Stanza XXI
6. Stanza XXXIX
7. Stanza XLIII

BOOK II - CANTO IV

Summary of Time

All this time Guyon and the palmer are travelling on foot. As they travel along, they see a madman, Furor. Furor is accompanied by Occasion. Guyon turns on Furor, but the palmer stays him. Then he overcomes Occasion and tears her tongue out. Then¹ Furor flees, but Guyon overtakes him and binds him.

Then Guyon turns to the young squire who was being dragged along by Furor. The young squire tells his story: he and his friend were in love with the same girl; at last the young squire, after serving her a long time, won her for his wife and the day for the wedding was set, but before that day, the friend told him that the lady was untrue to him; the friend with the lady's maid tricked him into believing that she was untrue; thereupon he slew his love only to find out the truth; then he poisoned his friend and then he pursued the maid to slay her until² he fell into the hands of Furor who had made him captive.

Then the palmer and Guyon speak kindly to him. As they speak, they see a varlet running towards^{them}. The varlet tells Guyon to flee for his master, Pyrochles, is coming. He says he is on a mission to find Occasion for his master. When he is told that Occasion is bound, he reproves them. Then he throws his dart at Guyon who dodges. Eftsoones³ the varlet flees.

1. Stanzas I to XIV

2. Stanzas XV to XXXII

3. Stanzas XXXIII to XLVI

BOOK II - CANTO IV

Summary of Place

Guyon, as he was faring on his way¹, sees Furor, who is dragging a young squire by the hair along the ground². Guyon throws Occasion to the ground³ and binds her. When Guyon sees the young squire lying on the ground⁴, he begins to comfort him.

The young squire tells how he pursued the maid through woods⁵ and plains⁵ until Furor overcame him.

When the varlet comes up, he tells Guyon to abandon the place⁶ before Pyrochles comes.

1. Stanza III
2. Stanza III
3. Stanza XII
4. Stanza XVI
5. Stanza XXXII
6. Stanza XXXIX

BOOK II - CANTO V

Summary of Time

After that varlet's flight, it is not long before Guyon sees Pyrochles approaching. They enter into combat. Guyon strikes Pyrochles to the ground. When he begs for mercy, Guyon spares him his life. When Pyrochles asks Guyon to ~~re~~lease Furor and Occasion, he does so.

As soon as¹ Occasion is untied, she stirs up strife between Guyon and Pyrochles and incites Furor. Soon Furor and Pyrochles are struggling together. All the while Occasion stands by and urges the contest on. At last Pyrochles has to call for help from Guyon. Guyon begins to lend him aid but the palmer holds him back.

When² the varlet sees Pyrochles fall under Guyon's stroke, he flees to tell Pyrochles' brother, Cymochles. When the varlet finds Cymochles in the Bower of Bliss, he upbraids him severely. Suddenly Cymochles awakes and calls for his arms. He puts his arms on quickly³ and leaves with Atin, the varlet.

1. Stanzas I to XIX

2. Stanzas XX to XXV

3. Stanzas XXVI to XXXVIII

BOOK II - CANTO V

Summary of Place

Guyon sees Pyrochles pricking on the plain¹. Approaching nigh², they engage in battle. Guyon strikes Pyrochles and he falls to the ground³.

Occasion, to goad Furor on, brings him a fire brand which she had kindled in Stygian lake⁴. When Furor has thrown Pyrochles to the ground⁵, he begs for help from Guyon.

Atin finds Cymochles, famous throughout the world⁶, in the Bower of Bliss⁷ with Acrasia. Atins finds him there on a sweet bed⁸ of lillies in a sweet shadow⁸. Over him Art has spread a green arbour. Near by there flows a gentle stream. On the other side is a pleasant grove⁹. After Atin has waked him, Cymochles sets out on his way¹⁰.

There is a reference here to the Stygian Lake, but it is not a place relevant to the narrative proper. Occasion has kindled her fire brand in the Stygian Lake.

1. Stanza II
2. Stanza III
3. Stanza XII
4. Stanza XXII
5. Stanza XXIII
6. Stanza XXVI
7. Stanza XXVII
8. Stanza XXXII
9. Stanzas XIX to XXXI
10. Stanza XXXVIII

BOOK II - CANTO VI

Summary of Time

When Cynochles, as he travels along with Atin, sees Phaedria sitting in a gondola on the river, he calls to her to take him aboard. As soon as she hears him she draws up and receives him but not Atin. Soon the little ship slides away. All the way the damsel entertains her passenger. While¹ she talks and toys with him, they pass the place where Cymochles wants to disembark. They come to an island. They land and go inland. Soon Cymochles falls into a slumber. While he slumbers, she sings to him. Soon she has him fast asleep. Then² she goes back to the boat again.

By this time Guyon has arrived for passage. She soon brings her little boat up and takes him aboard. She refuses to take the palmer. On the way she entertains Guyon as she had Cymochles but Guyon despises her dalliance.

By this³ Cymochles' hour is spent and he awakes. He starts up and on the way he meets Guyon with Phaedria. There-
with he and Guyon clash. Phaedria runs between them. Now
after all is quieted, Guyon seeks to depart. Soon they arrive on land and Guyon meets Atin who straightway starts to revile him. When⁴ Guyon moves toward him, Atin flees.

1. Stanzas I to XI
2. Stanzas XII to XVIII
3. Stanzas XIX to XXVII
4. Stanzas XXVIII to XL

While Atin stands on the shore waiting, he sees an armed knight running towards him. When the knight comes to the lake, he leaps in. Atin thereupon recognizes him as Pyrochles. He jumps in to save his master. While they are struggling there, Archimago comes to the lake. Atin calls to him for help. Archimago comes to their rescue. He treats Pyrochles' wounds with herbs and in short space¹ he has them healed.

The action covered in this canto can well have taken place in a day. There is mention of the length of time Cy-mochles slept. His "hour was spent" probably means that his nap was over and not that he slept just an hour.

1. Stanzas XLI to LI

BOOK II - CANTO VI

Summary of Place

Cymochles comes to a river. Along the shore he sees a lady in a little gondola. In answer to his call, she draws her boat up to the shore and takes him in. On the way Phaedria tells him this is the "Idle Lake". They come to an island that floats in the middle of the lake. They go in to the land. She leads Cymochles into a shady dale. He falls asleep. She leaves him and goes back to her boat, leaving the island far behind her. She comes to the place¹ she first left and finds Guyon there.

On the way she seeks to please Guyon but he scorns her advances. They arrive at the pleasant isle where she had left Cymochles. Guyon goes on shore. As Cymochles is coming back to the shore, he meets Guyon. They enter into combat. After the struggle is quieted, Guyon seeks passage to that other part.

Phaedria takes him and soon they arrive on the shallow sand where Guyon goes on land. On the shore² he sees Atin.

Guyon leaves. Atin comes back to the strand to wait passage. He sees a knight coming toward him. When the knight comes to the flood, he leaps in so that his lofty crest is steeped in the lake. He recognizes his lord. He leaps into the lake to save his master. While they are struggling in that Idle Wave, Archimago arrives and approaches the shore³.

1. Stanzas I to XVIII
2. Stanzas XIX to XXXVIII
3. Stanzas XXXIX to XLVII

BOOK II - CANTO VII

Summary of Time

Guyon, travelling alone, rides a long time before he finds an adventure. At last he comes upon Mammon. As soon as he sees Guyon, he makes an effort to hide his treasures but Guyon stays him. Mammon offers Guyon untold riches to serve him. Guyon refuses. By and by Mammon leads Guyon through a thick covert along a way that goes deep into the ground. At length¹ they come to a larger space. They move on and on. At last Mammon brings him to a little door. So soon as Mammon arrives there, the door opens. It closes as soon as he has entered. They go on until they come to an iron door. This door opens. They enter. Then Mammon shows Guyon great stores of wealth which Guyon again refuses. When² Mammon sees that he has missed his purpose, he decides to try another way.

Then he leads Guyon to another room, where there are many fiends working at furnaces. When they see Guyon, they stop work, for before that day they had never seen an earthly creature. Again Guyon refuses the offered wealth and Mammon leads him on. They meet Disdain who, as soon as³ he sees Guyon's glittering arms, begins to threaten him. Mammon stays him. Mammon shows Guyon Ambition. When⁴ he sees her, Guyon begins to ask Mammon about her. Mammon leads him on.

1. Stanzas I to XXI
2. Stanzas XXII to XXXIV
3. Stanzas XXXV to XLII
4. Stanzas XLIII to XLVIII

Now Guyon has remained so long there with Mammon that his vital powers begin to get weak, for "now three days of men were full wrought since he this hardy enterprise began". Mammon leads him back. When¹ he comes back to earth, he is overcome and swoons.

The action in this canto covers a period of three days from the time Guyon goes in the ground with Mammon and the time he comes out.

1. Stanzas XLIX to LXVI

BOOK II - CANTO VII

Summary of Place

Guyon has left the palmer by the Idle Lake so he is travelling alone. He comes to a gloomy glade, where he finds Mammon sitting in secret shade. All around him lie heaps of gold, which he pours down through a hole into the ground¹ when he sees Guyon.

Mammon leads Guyon through a thick covert where he finds a darksome way that descends through the hollow ground. They come into a larger space that stretches itself into an ample plain through which a broad highway leads straight to Pluto's² rayne. They find Pain, Strife and a great many other such creatures before the gates of Pluto. They enter. In the room are great iron chests. They pass on until they come to another door which they enter. They see even greater stores of riches. In another room³ Guyon sees the sprights working at the furnaces. From here Mammon takes him through a narrow straight to a broad gate of beaten gold. They go into a large room where Guyon sees Ambition. She holds a great gold chain that extends from highest heaven to lowest hell⁴.

Mammon leads him on through grisly shadows by a beaten path into a garden - the garden of Proserpina. The river of Cocytus flows around this garden. Guyon goes to the bank⁵ of the river where he sees all the struggling sprites.

1. Stanzas I to VI
2. Stanzas VII to XXI
3. Stanzas XXII to XXXV
4. Stanzas XXXVI to XLVI
5. Stanzas XLVII to LVII

Mammon bring Guyon back to living light¹.

Place covered by this canto is largely within the underground home of Mammon. Mammon and Guyon move from room to room, through doors and gates, coming finally to the garden of Proserpina.

1. Stanza LXVI

BOOK II - CANTO VIII

Summary of Time

While Guyon is in Mammon's house, the palmer finds another passage. He comes to where Guyon lies in a trance. When he hears a voice calling feebly, he turns in the direction of the cry and finds Guyon. When the palmer sees Guyon, he finds that life still remains in his body. He works with Guyon. After a while he sees two knights coming toward them. These knights begin to take Guyon's armour off. They continue to remove Guyon's armour until an armed knight approaches. Archimago begins to tell them that this knight is Arthur and that they must fight him.

By this time¹ Arthur comes to where they are. Then he sees Guyon lying in a swoon. The palmer, thereupon, tells what has happened. Then, turning to the brothers, Arthur rebukes them severely. The combat ensues in which Arthur kills Cymochles and Pyrochles. By this time², Guyon has awoken from his trance. When he has heard the story from the palmer, he and Arthur swear friendship while³ Archimago and Atin flee.

This canto covers a period of time of not more than a day.

1. Stanzas I to XXIII
2. Stanzas XXIV to LIII
3. Stanzas LIV to LVI

BOOK II - CANTO VIII

Summary of Place

While Guyon is in Mammon's house, the palmer has found another passage and comes to where Guyon lies in a shady delve¹.

Cymochles and Pyrochles, having met Archimago on the Idle Strand² and having heard from him that Guyon was the one with whom they had fought, come to where³ he lies in a trance. Here the battle between the brothers and Arthur takes place. Arthur strikes Cymochles such a blow that he falls to the ground⁴ and dies.

1. Stanzas I to IV
2. Stanza X
3. Stanza XI
4. Stanza XLV

BOOK II - CANTO IX

Summary of Time

After the two brothers are conquered and Arthur and Guyon have recovered their arms, they go on their way. While they talk, they travel many miles. It is now growing night when they see a castle to which they go. When they come near, they find the gates are locked. When they seek entrance, the watchman tells them the castle had been besieged seven years¹ by a thousand villains. As he speaks, the villains swarm about them but Arthur and Guyon scatter them.

When they have driven the enemies off, Arthur and Guyon come again to the castle gate and Alma receives them. After they have rested a while, she takes the two knights over the castle. She brings them back to the parlor where they see a bevy of lovely girls. When² the two knights see the girls, each one chooses a lady to pay court to. Arthur's lady tells him that he should know how it is to wish for something and not get it, since he has been looking for One for twelve months and has not found her. While³ Arthur talks to his lady, Guyon is talking to Shamefastness. After a while⁴ Alma takes the two knights up to a turret where they find a library.

The time covered in this canto is probably one day and the evening of that day.

1. Stanzas I to XII
2. Stanzas XIII to XXXVI
3. Stanzas XXXVII to XL
4. Stanza XLIV

BOOK II - CANTO IX

Summary of Place

Arthur and Guyon come to a castle on a river in a pleasant dale. They find the gates to the castle barred. The squire blows his horn under the castle wall. Soon the watchman looks out from the highest spire and tells them that the castle is besieged by a thousand villains. As he speaks, the villains swarm up out of the rocks and caves¹ adjoining.

When the knights have driven back the villains, they come to the castle gate again and are admitted. Alma brings them into the castle hall. She shows them about the castle. They come back to the parlour where each knight chooses a girl from the bevy of girls sitting on the floor².

After a while Alma takes Arthur and Guyon up to the turret³ of the castle. They go in the room⁴ in which Eumnestes lives and there they find a library.

1. Stanzas I to XIII
2. Stanzas XIV to XXXIV
3. Stanza XLIV
4. Stanza LIII

BOOK II - CANTO X

Summary of Time

The Chronicle of Briton Kings

The land which the Britons now possess, in ancient times was a savage wilderness. It did not deserve to have a name until a mariner came there and called it "Albion". Later, finding it suitable for ports, he frequented it more and more and went farther inland.

A savage nation held the land for a long time¹ until Brutus arrived. Brutus and his descendants held the scepter of this kingdom for seven hundred years². Then uprose a man of matchless might who brought peace and laws to the country. He and "thrice eleven" of his descendants ruled until aged Hely gained the throne.

Hely and his two sons ruled until victorious Caesar came. The Britons were disturbed by Roman wars for four hundred years³ till the second Constantine was crowned. The chronicle outlines the kings down to Uther and there it ends.

When⁴ Arthur has finished reading this history of Britain, he cries out his tribute to his native land.

Brutus and his sons ruled Britain seven hundred years. Roman wars disturbed the land for four hundred years. These two statements of time are made in a chronicle which is subsidiary to the main plot. Therefore, they are unimportant.

1. Stanzas I to IX
2. Stanza XXXVI
3. Stanza LVII
4. Stanza LXIX

While¹ Arthur is reading the chronicle of the British kings, Guyon is reading "Antiquity of Faery Land". This chronicle of Faery Land gives no indication of the amount of time actually covered. It does set out, however, every king from the very beginning down to Glorian.

This canto sets out the action of the two knights during part of the evening they spend in Alma's house.

1. Stanza LXX

BOOK II - CANTO X

Summary of Place

The places that appear in this canto can be located easily on any map of the British Isles. Since these places have no bearing upon the narrative proper and since they are places that can be located readily, no attempt to discuss them will be made here.

When Arthur and Guyon read these chronicles, they are up in Eumnestes' room in the turret of the castle.

BOOK II - CANTO XI

Summary of Time

Guyon arises before the break of day and leaves. He and the palmer come to a river bank where they find a ferryman ready to carry them across. Ere long¹ they have rowed quite out of sight.

As soon as Guyon is gone, the villains begin to storm the castle day and night. The castle is about to fall into their hands. Alma is much dismayed until Arthur offers her his services. Soon he is in his armour and comes out. As soon as the villains see him, they fly at him. When their captain, Maleger, hears the cry they raise, he approaches to find out the cause of it. As soon as² he sees the prince, he shoots an arrow at him. Arthur rides against him so fiercely that Maleger rides away as fast as he can. Arthur gets down from his horse and binds one of the two hags accompanying Maleger. As soon as the other hag sees him dismount and bend over, she runs up behind him and throws him to the ground. Maleger returns. They are about to kill the prince when³ his squire comes to his aid and snatches them off.

While the squire is struggling with the hags and Maleger, Arthur recovers his senses. By now⁴ Maleger has gotten

1. Stanzas I to IV
2. Stanzas V to XXIV
3. Stanzas XXV to XXIX
4. Stanzas XXX to XXXIII

off his tiger. Arthur strikes him to the ground. Suddenly the villain gets up out of his swoon and rushes at Arthur a second time. This time Arthur gives him a terrific blow with a stone which makes an ugly wound. No blood flows from the wound and Arthur can not understand. He stands a while in astonishment. ¹Then he throws away his arms to grapple with the villain bare handed.

When Arthur thinks he has crushed his foe's life out, Maleger comes back pouring heavy blows upon Arthur. Then Arthur seizes Maleger and carries him to a lake where he throws him in. ²When the hags see this, they flee.

When the prince gets back to his squire, he is too feeble to get upon on his horse. The squire holds him up and takes him back to the castle where his wounds are dressed. All the ³time his wounds are being cared for, Alma stays by him.

Arthur probably spends one day in this contest with Maleger. The villains begin to swarm against the castle as soon as Guyon is gone. He leaves early in the morning. The action is continuous so the presumption is that one day covers the action of this canto. There is no indication of night having intervened at any point after the contest starts.

1. Stanzas XXXIV to XLI
2. Stanzas XLII to XLVII
3. Stanzas XLVIII to XLIX

BOOK II- CANTO XI

Summary of Place

When Guyon has gone on the voyage, the villains begin to assail the castle on every side. Their captain divides them into twelve troops, seven of which he sends in sundry ways against the five great bulwarks of the castle; one against the bulwark of sight; one against the bulwark of smell; one against the bulwark of the feeling sense; one against the bulwark of the hearing sense; one against the bulwark of taste. On the other side¹, the castle's wards maintain their position.

Arthur advances against the villainous crew. Maleger shoots an arrow at Arthur but it falls to the ground without effect. Arthur turns on Maleger but he flees so fast over hills and dales that his tiger's feet scarcely touch the ground. When the second hag sees Arthur dismount on the plain, she comes up behind and throws him down. When Maleger sees Arthur lying on the "marl", he gets off his tiger. Arthur, who has recovered, strikes him such a blow that he falls to the ground. Arthur finally throws Maleger into a lake. The two hags then run about the lands² like two mad dogs.

The squire helps Arthur to his horse and brings him back to the castle where he is laid upon a sumptuous bed³ and his wounds are cared for.

1. Stanzas I to XV

2. Stanzas XVI to XLVII

3. Stanzas XLVIII to XLIX

BOOK II -- CANTO XII

Summary of Time

Guyon has been travelling now two days. On the third morning, they hear a hideous roaring far away. Then the boatman tells Guyon and the palmer that they are approaching the Gulf of Greediness. They pass through.

At last they see many islands floating on the sea. On one of these islands they see a damsel. She calls to them but they keep on as before. When she sees them pass by, she gets in her boat and follows them. The palmer rebukes her and she goes back to shore.

When they have passed the Quicksands, they hear a cry.
¹
At last they see a maiden sitting on the shore of an island. They do not stop. Now they approach the place where the mermaids live. Guyon hears their songs and wants to stay but the palmer refuses to let him stop. Shortly they see land toward which they make their way.

Suddenly a heavy fog covers them. Then a great swarm of birds flutters about them. They do not stop but keep rowing until the weather clears. They come to land and ²ere long they hear the bellowing of many beasts. When the palmer holds his staff over them they slink away.

Passing forth, they come shortly to the place where the Bower of Bliss is situated. Guyon sees the wanton maidens and is almost tempted to stop ³when the palmer urges him on.

1. Stanzas I to XXVII.

2. Stanzas XXVIII to XXXIX.

3. Stanzas XL to LXIX.

Now they come to the Bower of Bliss. Soon they hear singing. Some one is singing while Acrasia amuses herself with a new lover. The singing stops and then¹ a "quiere of birds" takes up the song.

Then Guyon and the palmer come upon Acrasia and her lover. Suddenly they throw a net over her while the rest of her attendants flee. Guyon binds her and tears down the palace. Then they lead her away until they come upon some wild beasts that attempt to rescue their mistress. The palmer then shakes his staff over them and straightway² they are turned back into men.

The story in this canto begins on the third morning after Guyon has left Alma's house. A great many events take place, however, the words "day" and "night" do not appear nor is there anything to indicate the passage of a definite length of time. The canto may cover one day and no more and it may cover several days.

1. Stanzas LXX to LXXVI

2. Stanzas LXXVII to LXXXVI

BOOK II - CANTO XII

Summary of Place

Guyon has been travelling two days on the sea. When the third morning casts her light upon the waves, they hear a roaring far away and they see the "raging surges rear'd up to the skies".

They pass by the Gulf of Greediness and the Rock of Vile Reproach. Far off they see on every side many islands floating on the sea. On the bank of one of these islands they see a maiden who launches her little boat from the land¹ and rows after them. She is rebuffed by the palmer.

They pass by the Quicksands of Unthriftyhed and the Whirlpool of Decay. They hear a cry that resounds throughout the sea. At last, on the shore of an island, they see a maiden whom they pass by. Now they approach the place where the mermaids dwell in a calmy bay. Soon they see the land toward which they are directing their course. They arrive at the place where the Bower of Bliss is situated. When they enter, they find that it is on a spacious plain.²

On the porch Guyon comes upon a maiden who is squeezing the juice of a fruit into her cup. She offers it to him but he strikes it from her hand to the ground. In the middle of the garden is a fountain³ in which Guyon sees two naked damsels. He passes on.

1. Stanzas I to XV
2. Stanzas XVI to L
3. Stanzas LI to LX

Guyon and the palmer move forward to the place where they hear music. They do not stay but keep their way through many groves and thickets¹. They discover Acrasia with her lover upon a bed of roses.

Guyon captures Acrasia and tears down her palace. Then he and the palmer bring her back the same way² by which they lately came.

1. Stanzas LXI to LXXVII
2. Stanzas LXXVIII to LXXXIV

BOOK II

Summary of Time

The story of Sir Guyon, or Temperance, as given in Book II of the Faery Queen, begins after the Redcross Knight has left Eden. Archimago, when he knows that the Redcross Knight has departed, frees himself and begins his mischief with Guyon.

The first canto is a full canto but the events of the canto probably happen in one day.

In the second canto, Guyon says he has been away from the Faery Court only three days. If he has met Archimago the first day out, the first and second cantos of this book cover two days. If he has met Archimago the first day, then these two cantos cover a period of three days. It is more probable that each of these cantos covers the events of one day and that Guyon had been away from the Faery Court one day before he met Archimago.

The third canto is concerned with Braggadochio. Guyon leaves early the next morning. Nothing further is said about him. The scene goes back to the time when Guyon is caring for Sir Mordant's lady and her infant. While Guyon is concerned with this care, Braggadochio steals his horse and his spear. The incidents outlined in connection with Braggadochio, in all probability, take place on the day that Guyon spends in Medina's house.

The fourth canto treats largely of the story that the young squire tells in connection with his encounter with Furor, the time of which is irrelevant to the time of the narrative proper and is indeterminable and indefinite. Guyon's encounter with Furor and Occasion and his meeting with Atin could take place in a very short while. It is a fair estimate to say that this canto covers not more than a day.

The fifth canto takes the story up without a break. It may be just a continuation of the events of the same day for the story moves along quickly and the events are such that they could happen easily in a short space of time.

The sixth canto throws no light on the passage of time. Cymochles falls into the hands of Phaedria, who lulls him to sleep. By this time Guyon arrives for passage on the lake. When she brings Guyon to the place where Cymochles is sleeping, Cymochles' hour was spent and he awakes. Spenser apparently means by the word "hour" here the short time in which Cymochles naps. Therefore, it would seem that Guyon's experience with Phaedria and his arrival on the island take place in a very brief period. After Guyon and Cymochles settle their difficulties, Guyon meets Atin whom he leaves standing on the shore. While Atin stands there, he sees his master leap into the lake. In short space, Ar-

chimago has saved them both and cured Pyrochles' wounds. Every indication is that all the events in these last two cantos take place quickly and cover very little time.

The seventh canto begins by saying that Guyon travels a long time before he meets Mammon. Then he spends three days in Mammon's house. That Guyon travels a long time, of course, gives no clue as to the time that intervenes between canto six and canto seven.

The eighth canto, however, covers action taking place immediately after that of canto seven. As Guyon lies in a swoon, caused by his stay in Mammon's house, the palmer arrives. The palmer having found another passage, makes the trip while Guyon is in the underworld. The action of this canto probably takes place in a day or less.

The ninth canto, while indefinite as to the length of time Arthur and Guyon travel before they reach Alma's palace, probably covers the evening of the day of the preceding canto. Arthur and Guyon arrive at the castle as it is growing dusk. The rest of the story in the canto takes place before they go to bed that night.

It is interesting to note the reference to twelve months as the length of time Arthur has been looking for the Faery Queen. The statement is made by the lady to whom Arthur pays court in Alma's house. In Canto IX of Book I, Arthur tells Una and the Redcross Knight that he has been seeking the

Faery Queen for nine months up to that time. If this statement of twelve months is to be considered, only three months have passed since the Redcross Knight was rescued from the giant's dungeon, though after that time he went through the school of Heavenly Discipline, the Holy Hospital, arrived in Eden, killed the dragon, married Una and lived with her a long while. From the time that the Redcross Knight leaves Eden in Book I up to this point in Book II would also be included in the period of three months.

The tenth canto sets out the chronicle of British kings from the beginning down to Uther. There are two statements of a definite period of time in this canto, namely, that Brutus and his descendants ruled Britain seven hundred years and that the land had been disturbed by Roman wars for four hundred years when Constantine, the second, was crowned king. This chronicle, however, throws no light on the time element of the narrative proper.

While Arthur reads this account of the British kings, Guyon reads a history of Faery Land. The time they spend reading is part of the evening they enjoy in Alma's house.

The eleventh canto begins with the contest between Arthur and the villains who besiege Alma's house immediately after Guyon's departure the next morning. How long this contest lasts can not be said with exactness. However, since

there is no mention of a break in the time, it would seem that it takes place in oneday.

The twelfth canto is also difficult to estimate. Guyon has been travelling two days since he left Alma's house. On the third morning, he and the palmer approach the Gulf of Greediness. The story moves swiftly from then on. A great many things take place but rapidly. There is no break in the action from which it might be inferred that no more than a day passed before Guyon accomplished his end. However, an estimate of a day would not be excessive.

The story of Sir Guyon, or Temperance, moves more swiftly than the story of the Redcross Knight in Book I. While the element of time in this story is no more clearly worked out, the events in Book II could easily have taken place within seven or eight days. However, since there is no actual fact on which to base an opinion, such an estimate may be decidedly erroneous. At most, there is little to work with in relation to time in the narrative proper.

BOOK II

Summary of Place

The scenes in Book II are evidently laid outside the land covered in the preceding book for it is stated that Archimago frees himself when he finds that the Redcross Knight has departed "out of Eden lands".

In the first canto, Guyon meets the Redcross Knight. Since the Redcross Knight has left "Eden lands", this meeting must have taken place in some country other than Eden and the scenes in this book must be laid outside Eden. Guyon finds the dead knight and his lady beside a bubbling fountain. This canto is indefinite as to place as is the introductory canto in Book I.

In the second canto, Guyon reaches Medina's castle. Here Guyon says that the Faery Queen "in widest ocean her throne does rear". This is the first indication that Faery Land is purely mythical. "In widest ocean" is indefinite to say the least.

In the third canto, Braggadochio and Trompart come to a forest where Belphebe finds them. When Belphebe flees, Braggadochio dares not follow her through "the wild unknown wood". Apparently, the place is unknown to the characters themselves.

In the fourth canto, "way", "ground", "woods" and "plains" are the place words that appear. The words, in themselves, are indefinite.

In the fifth canto, Guyon meets Pyrochles on the plain and Atin finds Cymochles in the Bower of Bliss.

In the sixth canto, the scene is laid on a river and on a floating island in the middle of a lake.

In the seventh canto, Guyon visits Mammon's underground cave where he passes from room to room, finally coming out into the garden of Proserpina.

In the eighth canto, the action takes place in a shady delve where Guyon lies in a trance.

In the ninth canto, Guyon and Arthur reach Alma's castle. Alma takes them through the castle. On the castle's turret they find a library in Eumnestes' room.

In the tenth canto, the chronicle of the British kings is set out. The places named in this chronicle, while definite and possible of location, have no bearing whatsoever on the narrative proper.

In the eleventh canto, the battle between Arthur and Maleger's villains takes place before Alma's castle.

In the twelfth canto, Guyon reaches the Bower of Bliss after passing the Gulf of Greediness, the Rock of Vile Reproach, the Quicksands of Unthriftyhed and the Whirlpool of Decay.

Book II of the Faery Queen is even more indefinite than Book I as far as place is concerned. The only references to

actual places appear in Canto X in the chronicle of the British kings and these places, of course, are unimportant so far as the story of Guyon is concerned.

BOOK III.

The Legend of Britomartis, or of Chastity

BOOK III - CANTO I

Summary of Time

Guyon and Arthur start out together and travel along for a long time until at last they meet Britomart. After Arthur makes peace between Guyon and Britomart, all three of them travel together a long time. At length¹ they suddenly see a lady rush by. Arthur and Guyon take up the chase but Britomart goes on alone.

At last Britomart comes upon a castle before the gate of which she sees six knights fighting against one. She runs to his rescue. After she separates them, she asks the cause of their contention. Then the six knights explain to her about the lady who lives in the Castle Joyous. Britomart kills three of them. The other knight kills another. Then the remaining two swear allegiance to her. When they all go to the castle. Then they are disarmed, all except Britomart. When² the Lady of Delight sees Britomart, she falls in love with her.

Shortly afterwards they have supper. Soon it is time for them to go to their rest. When everything is still, the Lady of Delight slips into bed with Britomart. When³ Britomart feels someone lying beside her, she leaps out of bed and runs for her weapons. The Lady screams and the

1. Stanzas I to XIV
2. Stanzas XV to XLVII
3. Stanzas XLVIII to LXII

six knights come to her rescue only to be overcome in a
short space by Britomart with the aid of the Redcross Knight.

Britomart and the Redcross Knight leave early the next
morning¹.

1. Stanzas LXIII to LXVII

BOOK III - CANTO I

Summary of Place

Arthur and Guyon, travelling through wasteful ways, pass over many countries. After they meet Britomart, the three of them travel through "countries waste and eke well edified". They come into a wide forest where out of the thickest ¹bush they see a lady rush by. Guyon and Arthur follow the lady.

Britomart, coming out of the wood, approaches a castle before the gate of which she sees six knights fighting against one. When she enters the castle, she is led into an inner room where she sees Malecasta, of the Lady of Delight. The Lady of Delight takes the knights into a ²bower to be disarmed. During the night the Lady of Delight slips into bed with Britomart. Britomart leaps out of her bed and runs for her arms. Malecasta screams so loudly that the whole household rushes to the ³chamber to find out what the trouble is.

1. Stanzas I to XV
2. Stanzas XVI to XLII
3. Stanzas XLIII to LXII

BOOK III - CANTO II

Summary of Time

Britomart and Guyon, travelling along together, talk of many things. Guyon asks her to tell him why she is in Faery Land disguised as a knight. She tells him she has come from her native soil, The Greater Bretagne, here to seek fame and fortune and also to find Artegall to wreak her vengeance on him. Then Guyon tells her what a worthy and courageous knight Artegall is. Thereupon she asks him to describe Artegall to her although she has seen him already in a mirror made by Merlin.

Britomart tells Guyon her story. One day¹ she looked into a mirror and saw there a comely knight. She fell in love with him immediately. When she lay down that night she could not sleep because of being tossed about by dreams. One night, when she was disturbed by dreams again, Glauce, her nurse, came to her and they talked over her malady. Glauce tried everything possible but nothing helped Britomart until finally she grew to be like a ghost. When² Glauce found that her remedies were without effect, she could not understand.

This canto is concerned with the story of Britomart prior to her arrival in Faery Land.

1. Stanzas I to XXII
2. Stanzas XXIII to LII

BOOK III - CANTO II

Summary of Place

Britomart tells Guyon that she has left her native soil, The Greater Bretagne, to seek fame and fortune and to wreak vengeance on Artegall.

Britomart prior to this time had seen Artegall's picture in a mirror that Merlin had made in Dehenbarth, a place which was later called South Wales. The mirror had been given to her father. One day she went into her father's closet¹ and there she saw the magic mirror in which Artegall's picture was reflected.

Thereafter she was disturbed by dreams that kept her from sleeping. Britomart and her maid went to a church to pray, thinking prayer might help. When she returned to her home, the malady came upon her again. The nurse called her into her bower² and tried charms of every kind in an effort to restore her.

1. Stanzas I to XXII
2. Stanzas XXIII to XLIX

BOOK III - CANTO III

Summary of Time

After Glauce had done all she could to cure her lady's grief, at last she decided to take her to Merlin, the maker of the mirror. Forthwith they disguised themselves and set out. When they came near Merlin's place, they could hear the noise of iron chains and cauldrons rumbling.

The reason for the noise was that a little while¹ before Merlin died, he had intended to encompass his place with a brazen wall. While the work was going on, the Lady of the Lake, whom he had long loved, called him away. In order to keep his workmen constantly at work, he had bound them with chains to await his return. Meanwhile he was buried and never returned but the workers had to keep on at their task day and night until the wall was finished.

Glauce and Britomart reached Merlin's place. Then Glauce told Merlin that this malady had been disturbing Britomart for three months². Thereupon Merlin smiled and told her that she would marry Artegall and rule with him for a long time. He also set out a prophesy concerning her descendants.

³
When Glauce and Britomart had heard Merlin's prophesy, they went home.

1. Stanzas I to X
2. Stanzas XI to XVI
3. Stanzas XVII to LI

At last the nurse decided upon a scheme whereby they could work out this prophesy. They were to dress themselves as knights. In the evening¹ old Glauce led Britomart to her father's church where they took down armor and put it on. When they had arrayed themselves as knights, they started out for Faery Land and did not stop until they had reached there.

Guyon and Britomart talk on until their ways part and then² they bid each other an affectionate farewell.

In this canto there is a continuation of the story of Britomart begun in the preceding canto. There is no indication of how long before her meeting with Guyon all this happened. Merlin's prophesy is long and involved. Since it has no place in the narrative proper and is a prophesy of what is to happen, it is not included in this discussion. In this subsidiary story there is a mention of the definite period of three months during which the malady had been disturbing Britomart.

There is an inconsistency here that might be noted. Spenser has thrown in an explanation of why the chains were rattling and the cauldrons rumbling. He says Merlin had

1. Stanzas LII to LIX
2. Stanzas IX to LXII

chained the fiends to keep them at work on the wall until
his return; that while he was away

"He was surprised, and buried under bier,
Ne ever to his work return'd again"

and yet Merlin was busy at his work with the fiends when
Glauce and Britomart arrived at his place.

BOOK III - CANTO III

Summary of Place

Glauce decided that Merlin could tell where Artegall dwelt and by what means Britomart could best gain his love, so she determined to seek him wherever he might be. She and Britomart went to Maridunum, which is now called Cayr-Merdin, where they had heard that Merlin dwelt in a deep delve¹ underground.

The story is told that Merlin had planned to put a wall about Cayr-Merdin and had bound the fiends there so that they would keep working until his return but that he had been buried under bier and had not returned.

When Glauce and Britomart entered Merlin's cave, Glauce apologized for having entered his darksome door² without letting him know. After they had heard Merlin's prophesy, they went back home to decide upon what to do. Finally they went down into Britomart's father's church and took down armor which was hanging there and put it on. They left by back ways and did not stop until they had come to Faery³ Land, where they met Guyon.

1. Stanzas I to VII
2. Stanzas VIII to XV
3. Stanzas XVI to LXII

BOOK III - CANTO IV

Summary of Time

When Britomart leaves Guyon, she goes on her way without resting until she comes to the sea shore. She alights and seems much aggrieved until Glauce restrains her. As Glauce is comforting her, she sees someone ride toward them. Soon Britomart has her armor on. She and the knight fly together. Suddenly she strikes him a fatal blow. She stays no longer but goes on, leaving the knight lying on the sand. While¹ the knight is lying there, news of his injury reaches his mother.

The Story of Marinell

Marinell's mother was Cymoent, a nymph. She brought him up in a rocky cave until he was a mighty man at arms. Cymoent persuaded her father to advance Marinell's name and glory, so soon Nereus commanded his waves to heap great treasures at Marinell's feet. Shortly² precious stores were piled up on the shore for him so that he became a great lord. One day Cymoent inquired of Proteus her son's fate. Proteus prophesied that harm would come to him from a woman. Every day thereafter Cymoent warned Marinell against entertaining love for any woman.

When Cymoent hears what has happened to Marinell, she soon³ flings herself down as though she were in a swoon. As

1. Stanzas I to XVIII
2. Stanzas XIX to XXIII
3. Stanzas XXIV to XXX

soon as she has recovered, she sets out for Marinell. She arrives soon where he lies on the beach. She swoons again. When she and her attendants have "grieved their full", they begin to examine Marinell's wounds. Then¹ they take him up and carry him to Cymoent's bower.

During this time Archimago is still pursuing Britomart. Arthur and Guyon are still pursuing the forester and Florimell. At last² Arthur and Guyon come to a double way. Each one goes in a different direction and Timias, Arthur's squire, goes in still another direction.

The prince at last catches a glimpse of Florimell. Then he rides all the faster. He follows so long that night is drawing nigh. When it gets so dark he can no longer see her, he dismounts to rest a while. He rises early the next morn-³ing and takes up the chase.

1. Stanzas XXXI to XLII
2. Stanzas XLIII to XLVI
3. Stanzas XLVII to LXI

BOOK III - CANTO IV

Summary of Place

Britomart keeps on her way, searching all lands until she comes to the sea coast. Sitting down on the rocky shore, she begins to sigh. Soon she sees a knight far away who is riding towards her. She and the knight meet and she gives him a mortal blow. She goes on her way along the strand¹.

The Story of Marinell

Marinell was conceived "in a secret wheare" by Cymoent. She brought him up in a rocky cave until he became a mighty man of arms. He would never allow any one to travel along the strand without doing battle with him. His fame spread all through Faery Land so that no one dared go through that perilous glade².

When his mother requested her father to advance Marinell's name and glory, out of the hollow of the sea he sent up all the treasures of the sea and heaped them on the shore for Marinell.

When the news of Marinell's injury reaches his mother, she is playing with the other nymphs beside a pond³. She throws herself down on the continent and moans. Soon she orders her chariot and the chariot slides over Neptune's broad round back⁴ on the way to Marinell. A team of dolphins

1. Stanzas I to XVIII
2. Stanzas XIX to XXI
3. Stanzas XXII to XXIX
4. Stanzas XXX to XXXII

draws the chariot over the waves. Soon they arrive on the edge of the strand. They leave the fishy team along the margin of the foamy shore. Then they bring Marinell back over the brackish waves and carry him to his mother's chamber in her bower deep in the bottom of the sea where they lay him on an easy couch¹.

Meanwhile Arthur and Guyon are pursuing the forester through mountains and through plains. At last they come to a double way. Arthur chances to take the way in which the damsel has fled. She is frightened at his arms, the like of which is seldom seen in Faery Land², and flies away from him all the faster.

Hesperus is now mounted high in the heavens and Arthur can no longer see in which direction she is going, so he lies down on the grassy ground to rest for the night. As soon as morning has reared his dewy head out of the ocean main³, Arthur rises and starts out again in pursuit of the maid.

1. Stanzas XXXIII to XLIII
2. Stanzas XLIV to LI
3. Stanzas LII to LXI

BOOK III - CANTO V

Summary of Time

Prince Arthur wanders a long time trying to find some way out of the forest until, at last, he meets a dwarf who seems terrified. The dwarf tells Arthur that he has lately left the Faery Court where he has served a gentle lady for many a day. He describes the lady and Arthur tells him that he has been pursuing her. The dwarf explains that she is Florimell, who loved Marinell and that ^{she} is unhappy on account of his death. It has been five days since Marinell was slain and four days¹ since Florimell left the Faery Court.

An inconsistency is noted here. In Canto I of this Book, while Guyon, Britomart and Arthur are riding along, a lady on a milk white palfrey dashes by them. She is being pursued by a forester. The two knights follow but Britomart stays behind. She travels along alone, finally coming to the sea coast where she wounds Marinell.

According to the dwarf's story, Marinell was killed one day before Florimell left the Faery Court. However, as Spenser has told the story, Britomart meets Marinell after the two knights have set out in pursuit of Florimell and quite a while later. The dwarf, on the other hand, says that Florimell left the court four days before, swearing not to return until she had found Marinell dead or alive. Arthur's pur-

1. Stanzas I to X

suit of Florimell and the forester has been unbroken. Therefore, in accordance with Spenser's statements, Florimell left the court a considerable length of time before Marinell met Britomart. These statements are irreconcilable.

Arthur vows that he will not cease until he finds Florimell.

All this while Timias, Arthur's squire, has been pursuing the forester. Soon, however, the forester gets out of the woods and out of danger. As soon as he is safely out of Timias' sight, he goes to his brothers for assistance. Forthwith they arm themselves and go to a ford, which they know the squire must pass. When Timias arrives at the ford, a battle ensues, in which Timias kills all three and receives a dire wound himself.

¹
Shortly Belphebe comes to the place where Timias lies in a deadly swoon. When she sees him, she begins to rub his temples and to care for him. By this time Timias recovers a little and thinks she is an angel. Belphebe's damsels arrive and she sends them to find his straying steed. They put him on it and take him to Belphebe's dwelling place.

Daily she cares for his wounds. As his wounds grow better, his health decays on account of his love for Belphebe. ²
A long time he tries to overcome his passion, but each time she appears before him, his love increases. He

1. Stanzas XI to XXIX
2. Stanzas XXX to XLVIII

wars against his will for a long time until¹, through his
weakness, he is forced to yield himself to a severe illness.

1. Stanza XLVIII

BOOK III - CANTO V

Summary of Place

Arthur wanders a long time through the forest before he meets the dwarf who tells him that he has lately left the Faery Court, where he served a lady who took this way. Arthur replies that he has seen her fleeing from her foe in the ¹forest.

As Arthur and the dwarf go along the way, Arthur complains of not having his squire with him. The squire, all this while, is following the forester through the thick woods. On account of the forester's knowledge of the woods, he eludes Timias and goes to his brothers, who arm themselves and come with him into a covert glade in the forest by a narrow ²ford. There they wait in the thick woods for the squire to come that way to cross the ford. The squire strikes the forester so that he can not seize the high bank. The forester labors in the deep ford. One of the brothers shoots a shaft out of the thicket near by but it falls in vain.

Timias finally reaches the bank where the third brother assails him. Timias strikes him so that he falls dead to the ground. The squire cuts the head off the first brother so that headless his carcass falls in the flood and the head falls on the ³ground.

1. Stanzas I to VI
2. Stanzas VII to XVII
3. Stanzas XVIII to XXV

In these same woods, Belphebe is hunting. She follows a track of blood along the green grass, which brings her to where Timias lies. When she realizes his condition, she goes quickly into the woods to seek herbs with which to dress his wounds. When Timias recovers a little and sees Belphebe standing there, he thinks the Lord has sent an angel from his bower of bliss¹ to comfort him.

Belphebe sends her damsels to recover the squire's steed which has strayed far into the woods. Then she takes Timias up and carries him to a pleasant glade in the forest² where her dwelling is. There they lay him on an easy couch.

1. Stanzas XXVI to XXXV

2. Stanzas XXXVI to XLI

BOOK III - CANTO VI

Summary of Time

Story of Belphebe and Amorett

Chrysogonee conceived Belphebe and Amorett on a shiny, summer day. She fled into the wilderness until¹ her children were born.

It happened that Venus had lost her son, Cupid. She set out to find him. When she had looked everywhere, she came to the woods where she found Diana and her retinue. As soon as Diana saw Venus, she asked her what she was doing in that wilderness. When Venus told her she was looking for Cupid, Diana began to laugh. Diana sent her damsels out to look for the boy. They looked a long time until² they came where Chrysogonee lay with her two babes.

When they saw the children, they took them up. Venus carried Amorett with her to the Garden of Adonis in which she grew to perfect ripeness and then³ she came to the Faery Court where she fell in love with Sir Scudamore.

1. Stanzas I to X
2. Stanzas XI to XXVI
3. Stanzas XXVII to LII

BOOK III - CANTO VI

Summary of Place

Story of Belphebe and Amorett

Chrysogonee was lying on the grassy ground when her children were conceived. She fled into the wilderness¹ where she staid until the babes were born.

Venus, it happened, had left her bower of joy above to look for Cupid. She had looked for him, first in court, then in cities, then in the country and then in the woods where she had found Diana sitting beside a fountain. Diana then sent her damsels all through the woods to search from place to place² for Venus' son.

Finally they came to a shady covert where Chrysogonee lay with her two babes. When they saw the children, Diana and Venus each took one. Venus carried her child to the Garden of Adonis where she spends most of her time when she is on earth. There Amorett staid until she was grown and then she came to the Faery Court.³

1. Stanzas I to X
2. Stanzas XI to XXV
3. Stanzas XXVI to LII

BOOK III - CANTO VII

Summary of Time

Florimell flees a long time after she is released from peril. She continues her flight all that evening and that night. So long she travels until at length she comes to a hill side where she sees some smoke. She directs her steps toward the smoke and soon she comes to a little cottage of an old hag which she enters. Then¹ she begins to straighten out her hair and her clothes.

Toward evening the hag's son comes home and finds the most beautiful person he has ever seen sitting beside his mother. At last² he asks his mother who she is.

In a short space Florimell grows familiar with the place. During this time the son conceives a base affection for Florimell. After a while³ Florimell begins to think about means of getting away.

Early, before dawn, she slips away. When the hag and her son awake and find her gone, the son begins to lament grievously. Soon⁴ the hag calls forth a hideous beast and charges it to pursue Florimell until he overtakes her.

When Florimell sees the beast, she is terrified. Her horse flies with all speed until he can breathe no longer. She is now approaching the sea shore so she gets down on foot and flees as fast as she can. When⁵ she arrives there, she finds a little boat on the shore in which a fisherman

1. Stanzas I to XI
2. Stanzas XII to XIV
3. Stanzas XV to XVIII
4. Stanzas XIX to XXII
5. Stanzas XXIII to XXVII

is lying while his nets dry. She leaps in and shoves the boat off.

The monster, at last, is forced to turn back in his flight. About this time, Satyrane arrives to see the monster devouring Florimell's steed. He throws himself upon the monster and beats him ¹until his fierceness abates. He binds the beast with the ribbon which Florimell was wearing around her waist and leads him along the way.

As he leads the beast along, he sees a mighty giantess fleeing from a knight who is pursuing her. In front of her she is carrying a squire bound hand and foot. When Satyrane sees them, he leaves the beast and cuts across the nearest way, thinking to head her off. When he sees her avoid him, he couches his spear and runs against her. In the encounter, the giantess strikes him a stunning blow. Then she throws him across her saddle.

The pursuing knight doubles his speed ²when he sees what the giantess has done. When she sees the knight approaching, she throws her burden away. By this Satyrane begins to wake. At length he sees the first squire whom the giantess had thrown down and asks him to explain how he fell into the hands of the giantess. ³Then, trembling from fear, the squire tells the following story:

1. Stanzas XXVIII to XXXV
2. Stanzas XXXVI to XLIII
3. Stanzas XLIV to XLVII

The giantess' name was Argante, sister of Ollyphant. She had lain in wait for the young squire a long time. The squire was on a quest for the lady he loved who had bidden him to travel abroad doing service for gentle ladies and to return to her at the end of twelve months with their names and pledges.

Before the end of the year he had compassed three hundred pledges and thrice three hundred thanks. When he had reported to his lady, she had sent him back to find as many ladies who would refuse him their pledges. He had been travelling now three years ¹ when the Giantess captured him.

Satyrane goes back to where he lately ² left the beast but he can not find him.

1. Stanzas XLVIII to LVII
2. Stanzas LVIII to LXI

BOOK III - CANTO VII

Summary of Place

Florimell finally comes to a hill side where she sees some smoke. She directs her steps thither and there in a gloomy hollow glen she finds a little cottage which she enters. An old hag is sitting on the floor. Since the hag is kind to her, she sits on the floor beside her. Sitting there on the ground beside his mother is where the hag's son finds her when he returns home¹.

After a while Florimell grows familiar with everything in that desert place. The son is soon consumed with a base affection for Florimell. He often brings her wildings from the forest².

Florimell leaves that desert mansion secretly. The hag, when she discovers that Florimell has escaped, calls to her a hideous monster and bids him pursue the girl through thick and thin³.

In her flight, Florimell soon comes to the sea shore where she finds a little boat in which an old fisherman is lying while his nets are drying on the sand. She leaps into the boat and thrusts it away from the strand.

By this, Satyrane has come to where the beast is devouring Florimell's steed. He overcomes the beast and leads him along the way⁴ by a ribbon. As he goes along, he sees a

1. Stanzas I to XIII
2. Stanzas XIV to XVII
3. Stanzas XVIII to XXIII
4. Stanzas XXIV to XXXVII

giantess flying fast toward him. He crosses over to the nearest way to encounter her before she passes by. When he comes to his senses, he notices the squire who is lying in the mire¹. The squire tells him this story:

The giantess, Argante, ranged over all the country to seek young men to satisfy her lust. Those whom she found fittest she took to a secret isle where they died in eternal bondage. She meant to take the squire to her prison.

The squire was on a quest for his lady who had bidden him wander through the world abroad and everywhere to do service for ladies. When he had returned, she sent him out again. This time he had strayed abroad² three years.

Satyrane goes back to the former land³ where he left the beast but he can not find him.

1. Stanzas XXXVIII to XLV
2. Stanzas XLVI to LVII
3. Stanza LXI

BOOK III - CANTO VIII

Summary of Time

When the hag sees the beast returning tied with Florimell's ribbon, she runs with it to her son whose grief is thereby refreshed. She fashions then a creature to look exactly like Florimell. When she has finished her creation, she brings the lady to her son. He straightway takes her in his arms. The false Florimell entertains him a long time, until one day¹ they meet Braggadochio who takes the false Florimell away.

When Braggadochio sees he is safe from pursuit, he begins to make love to the lady. Thus they travel on, until they meet an armed knight who frightens Braggadochio off.

The true Florimell is far away. She floats a long while in the boat while the fisherman sleeps. At last he wakes and when² he sees Florimell, he asks her how she happens to be there. Soon he begins to press himself upon her. While she is struggling with the fisherman, Proteus is roving over the waves. When he hears her cries, he steers to her and straightway rebukes the fisherman.

He takes Florimell to his bower in the bottom of the sea, where daily he tempts her with various things. When³ he finds he can do nothing to make Florimell return his fa-

1. Stanzas I to XI
2. Stanzas XII to XXIII
3. Stanzas XXIV to XLI

vors, he throws her into a dungeon.

Satyrane and the Squire of Dames, in the meantime, as they pass along, see a knight riding on the plain. Soon¹ he decides that it is Paridell and rides up to him. Paridell says that he is looking for Florimell. Satyrane joins him in his search.

Then the Squire of Dames reminds them that the sun is going down and that they must rest. They all go to a castle they see nearby. When² they arrive there, entrance is denied them.

1. Stanzas XLII to XLV
2. Stanzas XLVI to LII

BOOK III - CANTO VIII

Summary of Place

The hag flees from her son into a secret mew where she devises the false Florimell from snow she has gathered in a shady glade of the Riphoean hills.

One day as the son and the false Florimell walk in the woods, they meet a knight who chanced to be coming that way. He takes the false Florimell and as they go along, they meet an armed knight on the way¹.

Florimell is far away, floating on the mighty main. While she struggles with the fisherman, Proteus is roving along the foamy waves. When he hears her cries resound through all the seas, he steers his chariot to her. Proteus takes Florimell to his bower in the bottom of the main. When she refuses his advances, he throws her into a dungeon².

The Squire of Dames and Satyrane see a knight riding on the plain. They join him. The Squire of Dames reminds them that

" the sun now 'gins to slake his beams
In the dewy vapours of the western main".

They see a castle³ before them and go to it but they are refused entrance.

1. Stanzas I to XV
2. Stanzas XVI to XLI
3. Stanzas XLII to LII

BOOK III - CANTO IX

Summary of Time

The squire of the castle explains to Satyrane and Paridell about Malbecco and his young wife, Hellenore. They decide to try to get in by gentle means first. Then Paridell approaches the castle gate and knocks softly but without avail. Then he threatens force, which likewise brings no results. They wait so long¹ that the night is almost spent. A storm blows up and they are forced to seek shelter.

Soon after they go, another knight arrives. This knight is forced to seek shelter also. When the stranger knight comes into the shed with the other knights, Paridell and the strange knight begin to fight. Satyrane separates them.

Then, when² they have settled their dispute, they begin to conspire against the lord of the castle. Malbecco, seeing that they are determined, lets them in. When the knights take off their wet armor, they find that the strange knight is Britomart. When³ they see her, they are smitten with astonishment at her great beauty.

Supper is served and then the knights request Malbecco to let his lady come down. He gives excuses which they refuse to accept nor will they eat until⁴ she appears. Paridell

1. Stanzas I to XI
2. Stanzas XII to XVII
3. Stanzas XVIII to XXIII
4. Stanzas XXIV to XXVI

sits beside the lady and ever and anon makes love to her.

When the meats and drinks have been served, then Paridell begins to trace his descent from Parius of Troy.

When¹ Britomart hears his story, she is much interested. She asks him to tell about what happened to Aneas. When he has finished, she tells about the founding of Troynavant by the Trojans. All the time Paridell is talking, Hellenore is hanging on his lips for every word. So long they talk that the night is almost spent² before they go to bed.

The knights arrive at the castle at sunset according to the preceding canto. They spend so much time in an effort to gain entrance to the castle that the night is "forward spent". They spend some time in the shed during the storm during which time Britomart appears and engages in combat with Paridell. After they enter the castle and remove their arms, they have supper and spend much time in talking so that now "the humid night was farforth spent", when they are taken to their beds. There is much action here to be covered in one evening. Evidently, Spenser intended that this canto should relate the events of one evening and part of the night. The time element in the stories Paridell and Britomart tell is not important in a discussion of time in the narrative proper.

1. Stanzas XXVII to XXXVIII
2. Stanzas XXXIX to LIII

BOOK III - CANTO IX

Summary of Place

The squire at the castle gate tells the knights that Malbecco, the lord of the castle, is married to a beautiful young woman whom he keeps shut up in a bower. After they decide to gain entrance quietly, Paridell approaches the castle gate¹ and knocks but without success.

They wait so long before the wicket that a storm forces them to seek shelter in a shed, beside the gate, used for swine. Soon after they go to the shed, another knight comes to the castle but this knight is also compelled to seek shelter in the shed.²

When Malbecco realizes that they are determined to get in, he receives them in a comely bower where the knights take off their wet armor. At supper Paridell relates his descent and Britomart tells of the founding of Troynavant. The time and place in connection with these stories are irrelevant to the narrative proper and will not be discussed here.

When night is far spent, Malbecco leads the knights to their bowers.³

The scene of this canto is laid before the castle wall until the knights gain entrance to the castle. There is

1. Stanzas I to IX
2. Stanzas X to XIII
3. Stanzas XIV to LIII

nothing to indicate the location of this castle. Satyrane and the squire meet Paridell when he was "pricking on the plain". There is a castle near by to which they go. This statement, however, does not show whether the castle is on the plain or on a mountain side near by.

The rooms of the castle are spoken of as "bowers" each time they are referred to.

BOOK III - CANTO X

Summary of Time

Britomart and Satyrane leave as soon as the sun rises the next morning but Paridell stays behind. Paridell pays court to Hellenore every time and on every occasion he can. They decide to take Malbecco's treasures.

¹
One dark evening when Malbecco is busy elsewhere Hellenore takes what she wants of his wealth and sets fire to the rest. When Malbecco runs to quench the flames, she runs to her lover's arms and cries out for help. When Malbecco hears her screams, he leaves the fire but when he sees how his money is burning, he leaves his wife. During all the uproar, Paridell and Hellenore flee.

²
As soon as the flames are out, Malbecco raves and weeps and grieves until at last when he realizes that his grieving will do no good, he begins to think of how he can rescue his wife. Finally he takes some of his treasure up and sets out to seek her. He travels a long time until one day he sees a couple on the plain which he thinks must be Paridell and Hellenore. When he comes closer, he finds that they are Trompart and Braggadochio. He tries to run away but Trompart stays him. He tells them his story. They find he has money with him when³ he offers to pay them to avenge his wife.

1. Stanzas I to XII
2. Stanzas XIII to XVII
3. Stanzas XVIII to XXIX

The three of them set out together and travel for a long time. As they travel along, they meet Paridell alone. Paridell had discarded Hellenore and had left her to roam at random until the Satyrs picked her up. When Malbecco sees Paridell, he faints. When he recovers, he asks about Hellenore. Paridell tells him she is wandering in the forest.

At Trompart's suggestion, Malbecco hides his treasure and then they set out into the forest. ¹ When they get into the thickest woods, they hear the noise of bagpipes which frightens Trompart and Braggadochio so much that they flee and the old man falls to the ground as though he were dead. Afterwards Malbecco gets up and creeps along until he comes to a place where he sees Hellenore playing with the Satyrs. They dance all day. At night he goes to where Hellenore lies and tries to wake her. At last he does. He begins to persuade her to give up her loathsome life but she refuses. He leaves early the next morning ² and does not stop until he comes to where he had hidden his treasure. When he can not find it, he becomes quite mad and runs and runs until ³ at last he finds a cave where he lives always.

1. Stanzas XXX to XLIII
2. Stanzas XLIV to LII
3. Stanzas LIII to LVII

BOOK III - CANTO X

Summary of Place

Hellenore goes to Malbecco's closet and takes what she wants of his money. Then she leaves with Paridell.

When Malbecco decides to set out to find her, he takes some of the treasure with him and the rest he leaves in the ground. One day as he passes along the plain, he sees a couple close under a forest side¹. They are Trompart and Braggadochio whom he joins. They travel together through many a wood and many an uncouth way. They see Paridell pricking upon the plain. Paridell had abandoned Hellenore and she was wandering in the green wood when the Satyrs found her and carried her home. Paridell tells Malbecco that Hellenore is living in the forest² before them.

Trompart tries to persuade Malbecco to stay behind since there are all kinds of monsters in the wilderness into which they are going, but Malbecco was afraid to be left alone. He hides his money in a hollow grave and then they start out. When they get into the thickest woods, they hear the noise of bagpipes and Malbecco falls to the ground as though he were dead. Afterwards he creeps along and hides in a bush to watch the Satyrs. Lying there in the thicket³,

1. Stanzas I to XX
2. Stanzas XXI to XXXVIII
3. Stanzas XXXIX to XLV

he sees Hellenore playing with the Satyrs. They dance and wear down the green grass. When the Satyrs start home, Malbecco creeps out of the bush and goes home with the herd. The next morning he goes back with them.

When he arrives at the place where he left his treasure, he can not find it. It drives him mad. He starts running and does not stop until he finds a ¹cave into which he crawls and there he dwells a miserable wretch.

1. Stanzas XLVI to LVII

BOOK III - CANTO XI

Summary of Time

As Britomart and Satyrane ride along together, they see a young man being pursued by the huge giant, Ollyphant. When Britomart sees them, she decides to rescue the boy. Britomart follows the giant so long until at last she comes to a fountain where she sees a knight and hears him sobbing out his complaint about Amorett. He is asking why Busirane is allowed to keep his love in his secret den for these seven months. When Britomart hears this, she stoops down and picks him up. She speaks to him kindly. He tells her about the tyrant who is keeping Amorett in his dungeon, tormenting her day and night because she denies him her love. At last she persuades him to rise and go with her to see if the two of them could not have greater success than he had had alone. They keep on ¹until they arrive at the castle where Busirane holds Amorett captive.

Great flames and sulphurous smoke are pouring out of the castle. Britomart throws her shield in front of her face and soon the flames divide and she passes through. When Scudamore sees her pass through the fire, he tries to go through too but he is forced to retire. While he is trying to follow Britomart, she has entered the utmost room. She passes on through several rooms until at last she sees an iron door. Here she waits until ²eventide.

1. Stanzas I to XX
2. Stanzas XXI to LV

BOOK III - CANTO XI

Summary of Place

As Britomart and Satyrane ride away from Malbecco's house, they see a young man being pursued by a gaint. Britomart follows them until she comes to a fountain by which a knight is lying sobbing out his complaints on the grassy ground. His complaint is that Busirane is holding Amorett a captive in a secret den where he torments her most terribly.

She gets the knight up and they ride on together until they come to the castle gate¹. Britomart goes through the flames and enters the utmost room in the upper end of which she finds an altar. She passes through this room into another² where she finds an iron door and there she waits until eventide.

1. Stanzas I to XXI
2. Stanzas XXII to LIV

BOOK III - CANTO XII

Summary of Time

When night falls, Britomart hears a shrilling trumpet sound aloud and suddenly a whirlwind blows through the house. All this while, she hears beautiful music and when it ceases, shrill trumpets sound again. When the trumpets cease, she hears the music again while maskers march forth. After all the maskers have passed by, a beautiful woman is led in by two villains. Behind them comes the winged God himself and then follow Reproach, Repentance and a great many more such creatures.

1

As soon as they are all in, the door is locked. Then Britomart, who has been watching all the while, tries to get through the door but she finds it locked. The next day she spends in wandering about the chamber until the second evening when the second watch is past, the door flies open and Britomart goes in.

2

As soon as she enters, she looks around for the people she has seen on the outside but they have vanished and she sees only the lady before whom sits the enchanter. As soon as he sees Britomart, he siezes his arms and runs at her.

Britomart strikes him down. She does not kill him but makes him release Amorett from his spell. ³Then she binds him with

1. Stanzas I to XXVII
2. Stanzas XXVIII to XXX
3. Stanzas XXXI to XLI

the chains with which he had bound Amorett. Amorett and Britomart go back to where Britomart left Scudamore. When they get there, they can not find him.

Scudamore, when he has waited a long time¹ for Britomart's return and she does not appear, he sets out to find aid elsewhere.

1. Stanzas XLII to XLV

BOOK III - CANTO XII

Summary of Place

When night covers the fair heaven with a universal cloud, Britomart hears a shrilling trumpet blow throughout the house. She stands in a secret shade¹ and watches the procession of maskers go by.

The next morning she leaves her secret stand and spends the day wandering and gazing at the ornaments in the room. When the second watch is past, the door opens and Britomart slips in. When the enchanter sees Britomart in the place, he siezes his arms and enters into a combat with her. Britomart is the victor.

Amorett and Britomart go back to the place² where Britomart left Scudamore but they can not find him.

1. Stanzas I to XXVII
2. Stanzas XXVIII to XLV

BOOK III

Summary of Time

The legend of Britomart, or of Chastity, begins after Guyon has torn down the Bower of Bliss in the preceding book. When Guyon starts out for the Bower of Bliss, he leaves Arthur in Alma's house. He goes back to Alma's house after his successful excursion against Acrasia and finds Arthur still there. Book III begins with Guyon and Arthur leaving Alma's house after having rested and having their wounds cured. Guyon sends Acrasia on to the Faery Court by another way.

In the first canto Arthur and Guyon travel together evidently a long time for they pass through "full many countries" before they meet Britomart. Then the three of them travel a long time together until at length they reach the forest where they separate.

It is evident that a considerable length of time has elapsed before Britomart starts out alone. An estimate of the amount is obviously impossible. Britomart comes to the castle where she finds six knights fighting one. She kills three of them and the other knight kills another. As the story goes, the two remaining swear allegiance to Britomart. They go ^{to} the castle and are received. Britomart refuses to remove her arms, but soon the Redcross Knight is disarmed.

There is an inconsistency to be noted here. The knight

Britomart rescues is a strange knight in love with the Errant Damsel. The Redcross Knight can not be he. There was no one else with Britomart, Guyon and Arthur being in pursuit of Florimell at the time.

That night when Malecasta screams "those six knights" run to her assistance even though Britomart killed four of them before she entered the castle. The Redcross Knight also comes to see what the trouble is and aids Britomart against the six. No explanation is made of how the Redcross Knight happened to be in the castle at this time.

It is probable that from the time Britomart sets out alone to the time she leaves before day break the next morning is from afternoon of one day to just before day break of the next.

In the second canto we find Britomart and Guyon travelling along together. "To abridge their long journey and ling'ring day", they talk of many things. Britomart tells Guyon that she is looking for Artegall. "The Redcross Knight" describes him to her - evidently, then Guyon is here referred to as the Redcross Knight. However, Guyon is supposed to be with Arthur in pursuit of Florimell. (See Book III, Canto I, Stanza XVIII and Canto IV, Stanza XLVII.)

The rest of the canto tells the story of Britomart before she comes to Faery Land. She looks in the mirror and from that time on she has a serious malady of some kind. Here

again it can not be stated whether the time covered is days, weeks or months.

As for the narrative proper, this canto probably covers a very short time, the time Britomart and Guyon spend talking.

In the third canto there is a continuation of the story of Britomart's life prior to her arrival in Faery Land. Guyon and Britomart ride on together until their ways part. Here again no accurate estimate of time can be made.

In the fourth canto Britomart's encounter with Marinell is related. Marinell's life story is outlined, his mother's arrival where he lies wounded is set out and the threads of the narrative relating to Britomart, Guyon and Arthur are picked up.

The action with reference to Britomart's encounter with Marinell is rapid. Apparently, however, the encounter takes place a long time after Britomart leaves Guyon, for she has travelled much before she reaches the sea shore where she meets Marinell. Marinell's mother comes to him soon after she hears that he has been wounded.

During this time, Archimago is still pursuing Britomart and Guyon and Arthur are pursuing Florimell and the forester. (Attention is called again to Stanzas XLIV, XLV, XLVI and XLVII where reference is made to Guyon's being with Arthur in pursuit of the forester and Florimell

during the time that Britomart is supposed to have been riding and talking with Guyon.) The prince catches a glimpse of Florimell and pursues her furiously until night fall. The next morning he is up and on the trail again.

This canto is full and confused. Not even a guess at time can be made.

In the fifth canto, the story of Arthur's meeting with the dwarf is told with the inconsistency noted above. Arthur has travelled a long time before he meets with the dwarf. During this time, Timias, Arthur's squire, is pursuing the forester whom he finally overcomes along with his two brothers. The Belphebe episode evidently covers a long period of time.

In the sixth canto, there is a shifting back to the time of the birth of Belphebe and Amorett. The time covered in the canto is from the time of their birth until Amorett is grown and has gone to the Faery Court. While this canto gives the background of Belphebe and Amorett, it has no bearing on the execution of the narrative proper.

In the seventh canto, the story of Florimell is taken up again. Her flight and her stay in the cottage cover a long time. The rest of the story, as told in this canto, would not require a great length of time. However, there is nothing on which to base an opinion as to the approximate time consumed.

The Squire of Dames' story is not relevant and need not be considered except to note that hereagain, in a subsidiary story, is a definite mention of time - three years the Squire of Dames had been on his quest.

In the eighth canto, the creation of the false Florimell occurs. From her creation until she is taken from Braggadochio by a strange knight covers an inestimable length of time. Florimell's experience with the fisherman and Proteus is taking place, presumably, during this same time. Also, the Squire of Dames and Satyrane meet Paridell during this time. There is only one clue as to time in the whole canto and that is where the Squire reminds Satyrane and Paridell that the sun is going down and that they must rest.

The ninth canto probably covers one evening and part of a night.

The tenth canto has two definite references to time. Britomart and Satyrane leave early the next morning and Malbecco spends the day watching the Satyrs dance and the night in an effort to get Hellenore to leave the Satyrs. The rest of the time element is indeterminable.

The eleventh canto probably sets out the events of one day. However, there is nothing on which to base this estimate except that after Britomart gets in the castle, she waits at the iron door until eventide. There has been no

break in the story before to show that a night intervened at any time.

Scudamore, in his ravings, says that Amorett has been in Busirane's dungeon seven months. Here again is a reference to a definite period of time, but it does not occur in the narrative proper. It has no bearing whatsoever on the main story.

The twelfth canto probably covers two nights and one day. Britomart evidently spends little time in settling matters with Busirane and getting back to where she left Scudamore after she once gets in where Busirane is.

Book III of the Faery Queen is a very confused collection of events with several inconsistencies which have been noted. There is no continuity of time in the several stories. An attempt to make an estimate of the length of time covered by this book would be impossible.

BOOK III

Summary of Place

In the first canto of Book III, we find Arthur and Guyon travelling through "wasteful ways" and passing over many countries. After they meet Britomart, the three of them travel through "countries waste and eke well edified". When Britomart leaves Arthur and Guyon, she comes to Malecasta's castle. Throughout the canto the indications of place are indefinite.

In the second canto, Britomart tells that she has left her native soil, The Greater Bretagne, to seek Artegall. Guyon and Britomart are travelling along together when she tells him this. Where they are is not told. The rest of the canto is concerned with Britomart's life before she came to Faery Land.

Merlin had made the mirror in which she saw Artegall's picture in Deheubarth, a place which later became South Wales. This mention of a definite place occurs in a story subsidiary to the main story.

In the third canto, the story of Britomart is continued. Britomart and her maid go to Maridumun, which is now called Cayr-Merdin, where Merlin lives underground. After she and Glauce arm themselves, they come to Faery Land.

Here, again, mention is made of a definite place in a story subsidiary to the main story.

In the fourth canto, Britomart comes to the sea shore where she wounds Marinell. Then follows the story of Marinell. In this story, which is a subsidiary story, there are no determinable references to place. Meanwhile, Arthur and Guyon are pursuing Florimell and the forester through mountains and through plains.

In the fifth canto, Arthur meets in the forest the dwarf who has lately left the Faery Court. During this time, Timias kills the three brothers at the ford. Later Belphebe finds the squire, Timias, there in the woods in a dazed condition. She takes him to a pleasant glade in the wood where her dwelling is.

In the sixth canto, the story is told of the birth of Belphebe and Amorett in the wilderness. Venus and Diana find the two children. Venus takes Amorett to the Garden of Adonis where she grows up. Venus had looked for her son, Cupid, first in court, then in cities, then in the country and then in the woods. That is how she happened to be in the woods when she finds Amorett.

In the seventh canto, Florimell comes to the old hag's cottage down in a gloomy hollow glen. When she leaves there, she comes to the sea shore where she pushes off to sea in a small boat. Satyrane meets the Squire of Dames who tells his story about wandering through the world.

In the eighth canto, the hag creates the false Florimell in her secret mew. The true Florimell is captured by Proteus and carried to his bower in the bottom of the sea. Satyrane and the Squire of Dames meet Paridell on the plain. They go to a castle they see before them.

In the ninth canto, the scene is laid before the castle gate in a shed. After Malbecco relents and lets the knights in, the rest of the action takes place within the castle.

Paridell tells of his descent from Paris of Troy and Britomart gives an account of the founding of Troynavant. The places named in these stories, however, have nothing to do with the narrative proper. It is just another instance of places that have geographical location appearing in stories subsidiary to the narrative proper.

In the tenth canto, the scenes are laid, for the most part, in the forest where Hellenore is living with the Satyrs. Before Malbecco and Braggadochio reach this forest, they travel "through a wood and many an uncouth way", all of which, of course, gives no clue as to where the actual location might be.

In the eleventh canto, Britomart finds Scudamore on the grass by a fountain. He tells her Busirane is holding Amorett captive in a secret den. Britomart and Scudamore

come to Busirane's castle and Britomart enters. There is nothing on which to base a conclusion as to where Busirane's castle is - whether on a plain or on a mountain.

In the twelfth canto, the action takes place in Busirane's castle.

The third book of the Faery Queen is very involved and rather confused on account of the number of subsidiary stories it contains. These subsidiary stories contain all the references to places that might be located geographically. As for the story proper, the action takes place in forests, plains, castles and the like - places that might be any where.

BOOK III - CANTO I

Summary of Time

Guyon and Arthur start out together and travel along for a long time until at last they meet Britomart. After Arthur makes peace between Guyon and Britomart, all three of them travel together a long time. At length¹ they suddenly see a lady rush by. Arthur and Guyon take up the chase but Britomart goes on alone.

At last Britomart comes upon a castle before the gate of which she sees six knights fighting against one. She runs to his rescue. After she separates them, she asks the cause of their contention. Then the six knights explain to her about the lady who lives in the Castle Joyous. Britomart kills three of them. The other knight kills another. Then the remaining two swear allegiance to her. When they all go to the castle. Then they are disarmed, all except Britomart. When² the Lady of Delight sees Britomart, she falls in love with her.

Shortly afterwards they have supper. Soon it is time for them to go to their rest. When everything is still, the Lady of Delight slips into bed with Britomart. When³ Britomart feels someone lying beside her, she leaps out of bed and runs for her weapons. The Lady screams and the

1. Stanzas I to XIU
2. Stanzas XV to XLVII
3. Stanzas XLVIII to LXII

six knights come to her rescue only to be overcome in a
short space by Britomart with the aid of the Redcross Knight.

Britomart and the Redcross Knight leave early the next
¹
morning.

1. Stanzas LXIII to LXVII

BOOK IV

The Legend of Cambel and Triamond,
or of Friendship

BOOK IV - CANTO I

Summary of Time

From the time that Scudamore wins her up to this time, Amorett has not been free. On the day she married Scudamore, Busirane carried her off. He had kept her seven months before Britomart rescued her. Now¹ she and Britomart are travelling along together.

One evening they come to a castle where many knights and ladies are assembled to see feats of arms. Britomart and a strange knight fight for Amorett. When Britomart wins Amorett, she takes off her helmet and her golden hair falls about her shoulders. When the knights and ladies see this, they stare in amazement. Britomart and Amorett go to bed and talk all night² about their loves.

The next morning they arise and leave early. They ride a long time until at last they see two knights coming toward them. Each knight has a lady beside him. One of these ladies is Duessa, who has changed now from her former self. Ate is the other. The two knights are Blandamour and Paridell.

When Blandamour sees Britomart approaching, soon he begins to taunt Paridell about Amorett. By this time³ Bri-

1. Stanzas I to IV
2. Stanzas V to XVI
3. Stanzas XVII to XXXIII

Britomart and Amorett ride up. When Paridell sees Britomart, he backs out. Britomart and Blandamour fight. Britomart soon forces him from his saddle. Britomart and Amorett go on without stopping longer.

¹
When Paridell and the others see Blandamour's plight, they run to his aid. They ride on until ere long they see two other knights. When they come closer, Blandamour recognizes Scudamore. He is grieved that now he is unable to fight on account of the bruises from the combat with Britomart. Paridell takes up his cause and fights with Scudamore. They struggle fiercely until at last both knights fall to the ground. Scudamore soon gets up but Paridell lies there until the others run to him. ²
At last they wake him out of his swoon.

Ate tells Scudamore about seeing Amorett kiss another knight. When Scudamore hears this, he is speechless with dismay. When they perceive this change in Scudamore, they begin to taunt him.

Scudamore attempts to kill Glauce three times but at
³
last forbears.

1. Stanzas XXXIV to XXXVII
2. Stanzas XXXVIII to XLIII
3. Stanzas XLIV to LIV

BOOK IV - CANTO I

Summary of Place

Now Britomart and Amorett are upon their way. They come to a castle where they spend the night. The next morning they rise early and start out on their way.

The name of one of the women with Blandamour and Paridell is Ate whose dwelling is in a darksome delve near the Gates of Hell¹.

When Blandamour's companions pick him up, they go on their way and all the way he shows that he is still dazed.

Paridell and Scudamore fight. They both fall but Paridell continues to lie on the ground² after Scudamore gets up.

1. Stanzas I to XX
2. Stanzas XXI to XLIII

BOOK IV - CANTO II

Summary of Time

Blandamour and his companions start out. As they go along, they meet Sir Ferraugh with the false Florimell. When Blandamour sees the false Florimell, he is consumed with a desire for her. Blandamour rides against Ferraugh and strikes him to the ground with a sudden blow. He takes, of course, the false Florimell who is very responsive. Blandamour daily increases his service to her and daily¹ he is more and more deceived.

Paridell grows jealous. Ate, soon discovering his desire, stirs up strife between the two men. She continues it by various means so that "on a time" as they go along, Paridell makes an open challenge to Blandamour. With that they draw their spears. They both fall. At length they rise and begin over again. The Squire of Dames appears. He first upbraids the women who have been encouraging the battle and then he urges the knights to stop until² he speaks. Blandamour and Paridell keep on fighting until at last they let their weapons fall. The Squire of Dames asks the reason for their contention and they tell him that they are fighting for Florimell. The Squire of Dames speaks to Florimell and then³ turns to the knights and tells them about Satyrane

1. Stanzas I to XI
2. Stanzas XII to XXI
3. Stanzas XXII to XXIV

finding the girdle on the sea shore and about the tournament he is having. When they hear this, they cease their rage and decide to go to the tournament.

They start out in a friendly manner that lasted only a while. They overtake two knights and as they approach, they send the squire to find out who they are. They are Cambell and Triamond and their ladies, Canacee and Cambine.

Canacee is Cambell's sister. Many knights fought over her so often that when¹ her brother realized the situation, he decided to prevent it. One day when all the suitors were assembled, he threw out a challenge that he would fight the stoutest three of them and that the victor should have his sister.

Three brothers advanced. Their mother was Agape, who spent her days in the forest. One day² she met a noble youth there who became the father of her sons. She brought them up there in the woods until they were grown. Then they showed their love for arms. When their mother realized this, she was afraid and went to the Fates to find out the fate of her sons. She watched the fatal sisters a long time at their spinning and then at last she saw them spin out her sons' lives. When she saw how thin the threads were, she was much distressed. Then³ she began to entreat them to

1. Stanzas XXV to XXXVII
2. Stanzas XXXVIII to XLV
3. Stanzas XLVI to LI

draw the threads out longer but they told her that that could not be done. Then she asked that as one son's life ended that it might pass into the next so that the third son might have a long life. The Fates granted her request and then she went back to her sons and warned them to be careful of their safety and to love each other well. This they did all during their lives and now¹ they have all three joined in love of Canacee.

1. Stanzas LII to LIV

BOOK IV - CANTO II

Summary of Place

Blandamour rides against Sir Ferragh and strikes him a blow so that he falls and lies in a stupor on the ground.

When Blandamour and Paridell fight, they both fall to the ¹ground.

The mother of the three brothers was Agape. She was accustomed to spend her days in a privy place in the forest. One day she met there a noble young man who was seeking adventures in the savage wood. She cared for her sons in the wood until they were grown. Loving arms, they sought adventures ²where they thought they might find them.

Their mother went to the house of the three fatal sisters down in the bottom of a deep abyss to find out their fate. When she came ³home again, she found her sons in fresh warlike array.

1. Stanzas I to XV
2. Stanzas XVI to XLVI
3. Stanzas XLVII to LIII

BOOK IV - CANTO III

Summary of Time

The three brothers took the challenge. The day was set. On that day, "so soon as haven's window showed light", they assembled on the field. Then Cambell entered and, soon¹ after, the brothers advanced. Cambell killed Priamond. Soon his ghost, through traduction, passed into his other brothers. Cambell killed Diamond. Then, straightway his soul passed into Triamond.

Triamond and Cambell continued their battle a long while. Suddenly they heard a noise. Thereat² both knights stopped. Triamond's sister, Cambine, appeared in a chariot drawn by two lions. She had heard of the plight of her brother and had come to put an end to the strife.

Soon she stepped out of her coach and spoke first to her brother and then to Cambell but they both turned and started to fight again. When she saw this, she threw herself down on the plain and besought them to cease. When she found that nothing could prevail upon them to stop, she struck them with her wand. Then suddenly³ they stood still. While they stood there, she gave them a drink out of her golden cup. As soon as they drank, they kissed and plighted their friendship. When⁴ the people saw this change,

1. Stanzas I to XIII
2. Stanzas XIV to XXXVIII
3. Stanzas XXXIX to XLVIII
4. Stanzas XLIX to L

they shouted so loudly that the heavens rang.

When everything was made quite peaceful, they all arose and went home. They married, Cambell and Cambine and Cana-
¹
 cee and Triamond. Since their day, such lovers have never been found.

1. Stanzas LI to LII

BOOK IV - CANTO III

Summary of Place

At day break the three brothers assembled on the field for the acceptance of the challenge. The field was inclosed with lists to keep the people away.

When Priamond was killed, his soul did not fly directly to Pluto's griesly land¹ but went into his other brothers. When Diamond realized that his brother was on the ground, he rushed in to take his place. After Diamond's death, Triamond leapt out of his place and rushed forth on the empty field².

After the long struggle could not be stopped in any other way, Cambine, Triamond's sister threw herself upon the bloody plain and besought them to cease. After the contest was finished and the knights had made peace, they all went home³ together.

1. Stanzas I to XIII
2. Stanzas XIV to XXII
3. Stanzas XXIII to LI

BOOK IV - CANTO IV

Summary of Time

As Blandamour and Paridell approach the two knights and their ladies, Blandamour begins to make advances to the ladies which the knights resent. They begin to make ready to avenge their ladies but Cambina makes peace so that for the present they are reconciled. They begin to speak of arms and the things that are happening abroad as they ride along. They decide to go to Satyrane's tournament.

As they pass forth, they see a knight riding towards them with his "spear in rest". Paridell rides against him and the other knight begins to relent his course and soon he withdraws his spear as though he were friendly. He joins them and as he rides with them, he happens to see the false Florimell with Blandamour. This knight is Braggadochio. He recognizes Florimell as the lady he has lost. Blandamour and Braggadochio begin to squabble over her, but Cambell makes peace between them. All along the way Braggadochio is the object of their sport, until at length, on the appointed day, they arrive at the place of the tournament.

Everything is ready for the tourney. First² of all Sir

1. Stanzas I to VII
2. Stanzas VIII to XV

Satyrane comes forth. He shows the girdle for which the knights are to contend. When he shows it, soon the eyes of all are upon it. Then Satyrane takes a huge spear in his hand and the battle begins.

Many knights enter the contest but at evening Satyrane is adjudged the victor for that day¹.

The next morning the tourney begins again and with the first appears Satyrane. Cambell takes Triamond's place on account of the wounds that Triamond had received the day before. Cambell is almost overcome when Triamond hears of his plight. He takes Cambell's arms and rushes into the battle. They fight together until the trumpets remind them that it is time to rest. Triamond and Cambell are adjudged the best of the knights for that day².

The last day comes when all the knights are assembled for the tournament for that day. In the battle that follows the knights of the Maidenhead are victors until there appears a strange knight who scatters all the knights on the field. When the knights can not find out his name, they call him the Savage Knight. He fights all that day until evening when³ a strange knight rushes out of the thicket and unhorses the Savage Knight and all the others. So Brito-

1. Stanzas XVI to XXV

2. Stanzas XXVI to XXXVI

3. Stanzas XXXVII to XLIII

mart restores the prize to the knights of the Maidenhead
that day. ¹Then the trumpets call them to feast and play.

1. Stanzas XLIV to XLVIII

BOOK IV - CANTO IV

Summary of Place

As the knights ride along their way, they talk of deeds of arms abroad and strange adventures. They decide to go to Satyrane's tourney. They pass forth on their way and Braggadochio is the object of their sport until they come to the place¹ where the tournament is to be held.

In the first battle of the first day, Satyrane and his opponent both fall to the ground on the plain. Triamond rushes in against Ferramont so fiercely that he sends both Ferramont and his horse to the ground. When Triamond is wounded, he withdraws from the field quietly so that no one notices it. Then the "Part of Challengers" begins "anew to range the field".²

The next morning Cambell goes into the contest in Triamond's place. There he finds Satyrane lord of the field. As they tourney here and there, Satyrane's horse stumbles and Cambell falls upon Satyrane in hopes of taking him prisoner where he stands on the ground. Triamond, when he hears that things are not going well with Cambell, rushes into the thickest of the battle³ and there "amongst them cruel havoc makes".

1. Stanzas I to XIII
2. Stanzas XIV to XXV
3. Stanzas XXVI to XXXIV

"A stranger knight, from whence no man could read"
appears. After he has scattered the other knights, another
strange knight appears out of the thickest ¹rou and unhorses
the Savage Knight.

1. Stanzas XXXV to XLIII

BOOK IV - CANTO V

Summary of Time

Now it must be decided to whom the girdle should go. The girdle had belonged to Venus when she was the wife of Vulcan. Vulcan had given the girdle to her when he first loved her. Venus had lost the girdle when she went to visit her paramour, the God of War.

The judges decide that Britomart is the winner of the joust and that she should have the fairest lady as her paramour. Then the knights bring forth their respective ladies. At last¹ Britomart presents Amorett. They think she is the loveliest lady there until Blandamour presents the false Florimell. Then the golden girdle is given to the false Florimell. The girdle will not stay fastened around the false Florimell's waist. Then many other ladies try, but it will not stay fastened on any of them until at last Amorett tries it on and the girdle does not fall off. Then² the false Florimell is jealous and snatches it away from her.

The false Florimell is adjudged Britomart's but Britomart refuses her. Then they adjudge her the Savage Knight's but he is gone; then to Triamond she is awarded but he has Canacee; then to Satyrane but at this³ Blandamour becomes

1. Stanzas I to XIII
2. Stanzas XIV to XIX
3. Stanzas XX to XXII

disgruntled. Ate stirs up the confusion. Satyrane suggests that the false Florimell be allowed to choose her paramour. Then she is placed in the middle of all the knights. When she has looked at them a long time, then at last she goes to Braggadochio of her own accord. When the other knights see this, they are much enraged. That night Braggadochio slips away with the false Florimell. As soon as those who remain perceive that she has gone, they follow. As soon as¹ Britomart sees this discord, she takes Amorett and sets out on her first adventure.

As Britomart and Amorett travel, night falls upon them. They seek shelter for the night in the cottage of Care.

The story changes to Scudamore. He comes to the house of Care but it is not told when he arrives there, whether it is the same night on which Britomart and Amorett arrive or not. Scudamore watches Care and his assistants at their work for a long time and then he asks the cause of their efforts but he gets no answer. When² Scudamore sees that they are not going to stop to talk to him, he lies down on the floor. There he lies a long time. When he thinks he is about to go to sleep, the sound of the hammers disturbs him. All night the dogs bark and howl. If he does nap a little,³ soon one of the villains raps him on the head. He lies there

1. Stanzas XXIII to XXIX
2. Stanzas XXX to XXXIX
3. Stanzas XL to XLII

a long time musing. When he does go to sleep, Care nips him on the side by a pair of red hot tongs. In this way he spends the whole night. Now day begins to break and then¹ he rises and leaves.

1. Stanzas XLIII to XLV

BOOK IV - CANTO V

Summary of Place

Vulcan had had the girdle made for Venus in Lemnos with unquenched fire. Lemnos is an island in the Aegean and is known in ancient mythology as the spot on which Vulcan fell when he was expelled from heaven and the place where he established his forges. When Venus visited her paramour, the God of War, she left the girdle behind her in her secret bower on Acidalian mount. Acidalia was the surname of Venus, according to ancient mythology, and probably Acidalian mount refers to some mountain on which Venus liked to stay.

The judges are ready now to decide on the lady to whom the girdle should be awarded. They go down to the "Martian field"¹ to make their decision. The field referred to, no doubt, is the field on which the tourney took place.

After Britomart and Amorett leave, they are forced to seek some covert bower² for the night. Not far away they see a little cottage² under a steep hill side³. They enter and find Care about his work.

1. Stanza VI
2. Stanza XXXII.
3. Stanza XXXIII

Scudamore lies down on the floor¹ to rest after he has
been unable to make Care or his assistants talk to him.
When day begins to peep out of the ocean main², Scudamore
rises and goes forth on his journey³.

1. Stanza XXXIX
2. Stanza XLV
3. Stanza XLVI

BOOK IV - CANTO VI

Summary of Time

The next day as Scudamore rides on his way, he meets the Savage Knight who tells him about having been overcome by a knight with an ebon spear. When Scudamore hears the ebon spear mentioned, he knows that the knight was Britomart who overcame the Savage Knight. Scudamore relates to the Savage Knight his grievances against Britomart. While they are talking, a knight rides towards them. They recognize Britomart. Scudamore asks for the first encounter.

As soon as¹ Britomart sees Scudamore come against her so fiercely, she puts on her arms and receives him as well as she can. She strikes him to the ground. The Savage Knight, or Artegall, takes up the contest. Britomart sends him to the ground. He rises and strikes her a blow that causes her helmet to fall off. Her hair falls about her shoulders. As he is about to strike her again, he sees her great beauty. At last he falls humbly on his knee before her and asks her pardon. When² Scudamore sees her, he falls and worships too.

When Britomart beholds the lovely face of Artegall, soon she recognizes it as the face she had seen in the mirror. Therewith³ her wrath abates.

1. Stanzas I to X
2. Stanzas XI to XXIV
3. Stanzas XXV to XXVI

Scudamore now tells Artegall he is glad to see him become a lady's thrall since heretofore he had despised them all. As soon as Britomart hears Scudamore call the Savage Knight Artegall, her heart begins to leap. When¹ Glauce realizes the situation, she advises them to become lovers.

All this time Scudamore is in much suspense about Amorett. He asks Britomart about her. Britomart tells him that she cared for her from the time they left the enchanter's house until one day they sat down to rest. Britomart says that she went to sleep and when she awoke Amorett was not there. When Scudamore hears this, he is beside himself with fear, until Glauce comforts him and Britomart promises not to leave him until² they have found her.

They go to a place where they can rest. There they stay until their wounds are healed. During this time, Artegall woos Britomart so well that at length³ she promises to marry him.

When they have staid here a long time, Sir Artegall suggests that they go on their respective quests. Britomart is loth to leave her lover. He tells her he will return to her in three months. So early on the next morning⁴

1. Stanzas XXVII to XXX
2. Stanzas XXXI to XXXVIII
3. Stanzas XXXIX to XLI
4. Stanzas XLII to XLIV

Artegall starts out. Britomart accompanies him for a while devising excuses to delay their parting. At last¹ when she can think of no other excuses, she goes back to Scudamore.

1. Stanzas XLV to XLVI

BOOK IV - CANTO VI

Summary of Place

As Scudamore rides on his way, he sees an armed knight "under the forest side". As they are talking, they see far away a knight riding towards them. Scudamore rides against this knight but soon finds himself on the ground¹ in great amazement.

When Britomart sees Artegall's face, she realizes that it is the same face she saw in the mirror in her father's hall.

Artegall becomes Britomart's lover and Scudamore tells him he is so happy to see him "lout so low on ground"² and become a "lady's thrall".

Britomart explains to Scudamore that she and Amorett were passing through a "desert wild" when they stopped to rest. When she awoke from her sleep, Amorett was not there. She sought for her far and near and could not find her.

The knights finds a resting place where there is daily feasting "both in bower and hall"³.

After Britomart leaves Artegall, she goes back to Scudamore to find Amorett. They return to "that black forest"⁴ where Britomart had lately lost her.

1. Stanzas I to XI
2. Stanzas XII to XXVIII
3. Stanzas XXIX to XXXIX
4. Stanzas XL to XLVII

BOOK IV - CANTO VII

Summary of Time

As soon as Britomart and Amorett leave the tournament, they set out on their travels. They travel a long time. As they pass through a forest, they dismount to rest a while. While Britomart is sleeping, Amorett walks through the woods. Suddenly a beast rushes out of the "thickest weed" and snatches her up. He carries her, without stopping, until he comes to his cave. All the time he is carrying her, Amorett is dead with fear. Then when he throws her down, she looks around and almost falls into another swoon. With that she hears some one sobbing at her side. The girl beside her tells about the horrible habits of the beast; that she has been there twenty days and that now there are only three of them left, one of whom he will be sure to eat the next day.¹

Aemylia also tells her that she had loved a young squire against her father's wishes and that one day she had gone to meet him in a grove but when she got there instead of her lover she found the beast who had carried her off.

The beast comes in and commits his usual sin. When² Amorett sees this, she flees. She flees so long that the beast has almost overtaken her when³ Belphebe arrives to see the beast pursuing Amorett. Belphebe sends her squire to.

1. Stanzas I to XIII
2. Stanzas XIV to XXI
3. Stanzas XXII to XXIII

the rescue. The beast holds Amorett between him and the squire. When a blow would fall on Amorett, then the beast would laugh. At last the squire strikes the beast such a blow that he is forced to drop Amorett. While the beast and the squire are struggling, Belphebe approaches. When the beast sees Belphebe, he runs away. Belphebe follows and shoots him with an arrow. When¹ she sees him fall, she runs in haste to kill him but before she can get to him, his soul has fled to Hell.

Then Belphebe goes into his den and sets Aemylia and the old hag free. When she gets back to where she left the squire and Amorett, she finds the squire kissing Amorett. When she see this, she is enraged and flees. The squire follows her. When he entreats for grace, she threatens him with her arrows. At last², after he has pursued her for a long time, he turns back into the woods and throws away his weapons, swearing never to use them again or ever to speak to a woman again. In a short time his face is overgrown with beard and his hair long. In these woods he wears out his youthful years until, one day, Prince Arthur comes that way and finds him. Arthur fails to recognize him. When³ Arthur has tried to talk to him and has gotten no response, he leaves him there.

1. Stanzas XXIV to XXXII
2. Stanzas XXXIII to XXXVIII
3. Stanzas XXXIX to XLVII

BOOK IV - CANTO VII

Summary of Place

Britomart and Amorett, as they travel through a forest, dismount to rest a while. Britomart sleeps and Amorett walks through the wood. Suddenly a beast rushes out of the "thickest weed" and snatches her up from the ground. He carries her through the forest until he comes to his cave¹ and there he throws her in.

While Amorett is in the cave, Aemylia tells her about her love for a young squire and that she had planned to meet him in a grove but instead she found the beast there who had brought her to his cave.

Amorett flees from the cave "with hideous outcry, nor hedge, nor ditch, nor hill, nor dale² she stays". Belphebe is hunting in the woods at the time. Her squire arrives in the place where the beast is pursuing Amorett. He runs to cross him by the nearest way. Belphebe, ranging in the forest, draws near. The beast flees when he sees Belphebe but she overtakes him before he gets to his den. She sends an arrow into his neck. When she sees him grovelling on the ground, she runs to kill him but before she can reach him his soul has escaped to hell. Then she goes to his den³ and rescues Aemylia and the old hag.

1. Stanzas I to VIII
2. Stanzas IX to XXII
3. Stanzas XXIII to XXXIII

Belphebe comes back to the place where she left Amorett and the squire. She is enraged when she sees him kissing Amorett and leaves. The squire follows but she refuses to speak to him. Then he turns back into the woods. Finding a solitary place in a gloomy glade, he makes his cabin there. He swears to live in that wilderness¹ and not to have any contact with people.

One day Arthur comes that way. As he wanders through the wood², he sees the cabin not far away and goes to it. There he finds an unkempt man whom he does not recognize.

1. Stanzas XXXIV to XXXIX
2. Stanzas XL to XLII

BOOK IV - Canto VIII

Summary of Time

The squire stays here alone until one day a turtle dove comes and sings to him. For a long time the bird comes and every day he gives her a part of his food for her song. At last she becomes a companion of his woe and continues to stay with him for a long time¹.

One day he takes out a ruby and puts it on a ribbon which he ties around the bird's neck. When the bird finds herself so bedecked, she flies away. When he has watched for the bird a long time, he is sure he has lost her. The bird flies until she comes to the place where Belphebe lives. Belphebe, at length, notices the ruby around the bird's neck. She tries to take it off but the bird evades her. When she comes close to the bird, the dove flits a little farther away and waits until she draws near, then she moves again. At length the dove leads her to the squire. When Belphebe sees the squire, she does not know him. She speaks to him. When he hears her speak, soon he breaks his silence, which he had kept so long, and tells her that she is the cause of his predicament. She restores him to favor which he enjoys long afterwards².

The prince has had no word of his squire and has looked

1. Stanzas I to V
2. Stanzas VI to XVIII

for him every where until one day he happens to come to the place where Aemylia and Amorett live. When the prince sees the condition they are in, soon he draws a few drops of a precious liquor he has and bathes their wounds. When they are both recovered, he asks them what has happened to them. He asks many questions and when he has found out about the brave young virgin knight who has helped them, he lifts them from the ground and they all start out together.

When they have passed through the forest, they approach a little cottage as night is falling¹. They find Slander, a loathsome old woman, inside. Then, all that evening they spend together. Slander spends the time railing at them.

As soon as day breaks, they leave. The old hag follows, reviling them until she has spent her poison. At last, even when they pass out of sight she continues her reviling until² she has dulled the sting which grows in the end of her tongue.

Arthur, Amorett and Aemylia ride along until at length, they see a squire, bearing a little dwarf in front of him on his steed, come galloping towards them. When the squire sees the prince, he cries aloud to him for help. Soon³ the

1. Stanzas XIX to XXIII
2. Stanzas XXIV to XXXVI
3. Stanzas XXXVII to XLI

prince takes the ladies off his horse, mounts and rides to the squire. Though Arthur breaks the blow aimed at the squire, both the squire and the dwarf fall to the ground where they lie a long time in a swoon. Arthur strikes the pagan so that he lies a while in a daze but when he returns to his senses, the prince gives him a blow that severs his head from his body. When the squire beholds this spectacle, he is glad. ¹Then Arthur begins to ask about what has happened. The squire, Placidus, tells the story of Corflambo and his daughter, Paena.

Corflambo overcame every one by the power of his "infectious sight". He had a daughter, Paena, an evil woman, who loved the squire whom Aemylia loved. The squire had been captured by Corflambo at the place where he was to meet Aemylia. Corflambo had taken him to his dungeon. Paena came one day to the dungeon and saw the squire. From day to day she wooed him and promised him liberty for his love. At last he gave in to her wooing. She continued to retain him however. She granted him the privilege of walking about her gardens. The dwarf was his keeper. When Placidus had heard of the squire's plight, he went to the palace of Paena to rescue him. He concealed himself there a long time ²til the dwarf saw him and reported to his mistress that her

1. Stanzas XLII to XLVI
2. Stanzas XLVII to LV

lover had escaped. The two men looked exactly alike. Then Placidus was taken before Paena. She commanded that he be taken back to prison. He persuaded the squire to try to escape in his place. At last the squire agreed.

On the next day Placidus went to Paena and responded to her love. Thereafter he was given more and more freedom. One day¹, as he was out playing on the edge of a stream, he snatched up the dwarf and fled.

As Placidus and Arthur talk, the two ladies join them. When Aemyllia sees Placidus, she runs to him and asks about Amyas. Then Placidus tells her that Amyas still loves her. Then² after many tears, she begs Arthur to help them release her lover.

1. Stanzas LVI to LXI
2. Stanzas LXII to LXIV

BOOK IV - CANTO VIII

Summary of Place

The turtle dove comes and sings to Timias as he lies on the ground. After Timias ties the ribbon around the bird's neck, she flies until she comes to the place where Belphebe lives. There she finds Belphebe "sitting in covert shade of arbour's sweet". She leads Belphebe on until she draws her far into the forest.¹

Arthur, as he rides through the wood, comes to where Amorett and Aemylia are. He bathes their wounds with a precious liquor that restores them. After he has asked them all the questions he can about the virgin knight, he rears them from the ground. They start out together. When they have passed through the forest, far away they see a little cottage² to which they go.

They leave the house of Slander and press along their way. Arthur breaks the blow aimed by the pagan against a squire and a dwarf but both the squire and the dwarf tumble down to earth. Arthur cuts the pagan's head off and it rolls before him on the ground. His soul descends down into the "Stygian realm".³

The Squire, Placidus, tells the story of Corflambo capturing his friend, Amyas, and taking him to his dungeon.⁴

1. Stanzas I to XI
2. Stanzas XII to XXIII
3. Stanzas XXIV to XLV
4. Stanza LI

where he kept him imprisoned; of his daughter, Paena, going to the prison and falling in love with Amyas and later allowing him to walk about her garden; of his attempt to rescue Amyas and being sent by Paena to "prison mew"; and of his escape one day as he was playing "by the flow'ry marge of a fresh ¹stream."

1. Stanzas LII to LXI

BOOK IV - CANTO IX

Summary of Time

Now, after Arthur consents "to yield succour" to the squire, he begins to think of ways to accomplish his end. He places the body of Corflambo on his horse so that he looks as if he were alive and then he lays Placidus before him as though he were a captive. He makes the dwarf guide the beast until they come to the castle. When the watch sees Corflambo coming home, he runs down and unbars the gate which Arthur ¹straightway enters.

He captures Paena. When she sees her father she calls to him for help. When she receives no answer from him, then she knows that she has been betrayed. Then Arthur makes the dwarf open the prison door. As soon as Aemylia sees Amyas, she begins to kiss him. When Paena sees the two squires together, she begins to doubt which is the one she has loved so much.

Then Arthur begins to ransack the castle. Afterwards he stays there a while to rest himself and to allow the ladies to recover from their weary travel. Arthur persuades Placidus to marry Paena. From that day on, they live together in peace and joyous bliss.

²When Arthur has settled the two pairs of lovers in peace,

1. Stanzas I to V
2. Stanzas VI to XVII

and happiness, he sets out again, taking Amorett with him. They travel many miles. At length they come to a place where they see a troop of knights skirmishing. These knights are Druon, Claribell, Blandamour and Paridell who are fighting over the false Florimell. Britomart and Scudamore are looking on. They have been fighting a long while when Scudamore and Britomart arrive. As soon as they see Britomart, they know she is the knight who defeated them at Satyrane's tourney. They fall upon Britomart and Scudamore. When Arthur sees this unfair battle, he soon addresses himself to their aid. Shortly¹ they are forced to relent.

Sir Claribell asks Scudamore to tell his story as they ride along together.

1. Stanzas XVIII to XXXIV

BOOK IV - CANTO IX

Summary of Place

Arthur goes to Corflambo's castle¹. He finds Paena
"in her delicious bower²". After Arthur has made peace for
the lovers, he begins to ransack the castle³.

Sir Claribell asks Scudamore to tell his story as they
ride along their way⁴.

1. Stanza V
2. Stanza VI
3. Stanza XII
4. Stanza XL

BOOK IV - CANTO X

Summary of Time

Scudamore decides to seek the Shield of Love. He sets out on his quest and shortly comes to the place where he is to win it. This place is the Temple of Venus. When he sees the shield, he raps on it and straightway a knight appears. He overthrows the knight. Soon two more spring out. He overcomes these two and many more, until there are twenty in all. Then he goes up and takes the shield down and goes forth until he comes to the bridge's outer gate where Doubt refuses to admit him until he sees the shield. Delay tries to stop him but he presses on until he comes to the second gate, guarded by a terrible giant. When¹ the giant sees the shield, he yields and lets him pass into the garden where he sees lovers strolling around.

Scudamore arrives at the Temple. On the porch he finds Concord sitting between Love and Hate. Concord protects him against Hate until he passes completely out of reach. He comes to the inmost temple where he finds Venus. As he is speaking to her, he sees a bevy of girls in the midst of whom he spies Amorett. As soon as he sees her, his heart begins to throb but he throws his fear off and takes her by the hand. With that he shows her the shield. When² she sees

1. Stanzas I to XIX

2. Stanzas XX to LV

it, she says no more but pledges her faith to him.

Amorett begs him to take her away from the temple. As he leads her forth, Danger assails him but when¹ he sees the shield, he allows them to pass by in safety.

1. Stanza LVIII

BOOK IV - CANTO X

Summary of Place

Scudamore comes to the Temple of Venus. The Temple is on an island with but one passage to it and that is by a bridge. At the other end of the bridge is a castle. Before the castle spreads an open plain. In the middle of this ¹plain is a pillar on which the Shield of Love hangs.

Scudamore kills the twenty knights who attack him and leaves them groaning on the plain. He comes to the bridge's outer gate where he passes Doubt. Then he comes to the second gate where he passes the giant. Soon he comes to the porch where Concord sits between Hate and Love and then he arrives at the inmost temple.

Scudamore leads Amorett out through the temple ²gate.

1. Stanzas I to X
2. Stanzas XI to LVII

BOOK IV - CANTO XI

Summary of Time

Proteus has held Florimell in his dungeon now seven months.

When Marinell's mother finds that she can do nothing for him, at last she goes to Tryphon for help. Tryphon has Marinell's wounds cured in short space¹.

It happens then² that there is to be a feast in honor of the marriage of the Medway and the Thames. Long² had the Thames wooed the Medway, till now at last² she has consented to marry him.

First Neptune and the other gods arrive. Then come the great rivers of the earth. Then there is heard a most celestial music. Soon after comes the Thames with his train of English and Irish Rivers and then³ comes the lovely bride, Medua, with her handmaidens.

1. Stanzas I to VII
2. Stanza VIII
3. Stanzas IX to XLV

BOOK IV - CANTO XI

Summary of Place

Proteus has kept Florimell in a dungeon "in the bot-
¹
 tom of a huge great rock".

The bridal feast for the Medway and the Thames is to
²
 be held in Proteus' house. The sea gods, the famous rivers
 of the earth and the Thames, accompanied by the English and
³ ⁴
 Irish rivers, all pass through Proteus' hall.

1. Stanza III
2. Stanza IX
3. In an article "Spenser's Irish Rivers" by P. W. Joyce in FRAZER'S MAGAZINE, Vol. 97, there is an excellent treatment of the Irish Rivers that appear in this canto and also of the places that they touch. Likewise, "Spenser's English Rivers", by Charles G. Osgood, in TRANSACTIONS OF THE CONNECTICUT ACADEMY OF ARTS AND SCIENCES, Vol. 23, (1919-20) is an excellent identification of Spenser's English Rivers named in this canto. For this reason and because this is a subsidiary story, no further mention will be made of the rivers and places named here. The famous rivers of the world, of course, need no explanation.
4. Stanza XXXIX

BOOK IV - CANTO XII

Summary of Time

Marinell and his mother attend the feast. As Marinell walks around, he hears a cry. When he hears the cry, his heart is touched. Then¹ he begins to try to devise means of getting Florimell out of the dungeon.

At last when he can find no means of freeing her, he begins to blame himself. By this time the feast is over. He goes back to his mother's bower but daily he refuses to eat nor is he able to sleep. In a short time he loses his color and his spirit is deadened. Before long² he has to be put to bed.

When his mother realizes his condition, she is deeply troubled. After she has tried everything in her power, she calls in Apollo who pronounces his malady love. When he tells his mother about his love, she scolds him first and then she tries to find out with whom he is in love. Marinell tells her at last. She goes to Neptune to have him restore Florimell. When she brings Florimell home with her, Marinell begins to recover so that soon he is well.

1. Stanzas I to XIV
2. Stanzas XV to XX
3. Stanzas XXI to XXXIV

BOOK IV - CANTO XII

Summary of Place

"Under the hanging of an hideous oliff¹", Marinell
hears the voice of Florimell.

When Marinell is blaming himself for being the cause
of Florimell's grief, he walks here and there and roams
around about the rock.²

By now the feast is ended and every one is homeward³
bound. Marinell goes back with his mother to her bower.⁴

After Neptune release Florimell, Marinell's mother
brings her home⁵ with her.

1. Stanza V
2. Stanza XVII
3. Stanza XVIII
4. Stanza XIX
5. Stanza XXXIII

BOOK IV

Summary of Time

Book IV of the Faery Queen is concerned more particularly with the characters of Book III than with those of whom it is supposed to treat, that is, Triamond and Cambell. It would seem, therefore, to be a continuation of the several stories as they appear in Book III. It begins immediately after Britomart rescues Amorett, which event was told in the twelfth canto of Book III.

In the first canto, a great many things take place. We know that Britomart and Amorett spend one evening and one night in a castle. Other than this, there is nothing that is definite as to time.

In the second canto, Triamond and Cambell are introduced. The story of Triamond and his brothers is told. Quite a while must have intervened between the time the knights start out and the time they meet Triamond and Cambell.

In the third canto, there is a continuation of the story of the brothers and sisters and their subsequent marriage, all of which took place prior to the time of the narrative proper.

In the fourth canto, the knights reach the place of the tournament where they spend three days in fighting. It is difficult to say whether the knights spend ^{more} than a day

reaching there or not. One day might cover the events that occur except for the statement that "all along the way Braggadochio is the object of their sport, until at length on the appointed day they arrive at the place of the tournament." This seems to indicate that more than a day is spent in making the trip.

In the fifth canto, probably two days and two nights pass. The judging takes place one day and that night Braggadochio leaves with the false Florimell. Confusion sets in. The other knights follow and Britomart leaves with Amorett. Then as they travel along, night falls on them and they seek shelter for the night in the house of Care.

Here the story changes to Scudamore. The last mention of Scudamore was made in Canto I of this book where he hears of Ate that she had seen a knight kissing Amorett and he turns on Glauce and tries to kill her. What has happened to him in the meantime is not told nor do we know when he comes to the house of Care, whether it is the same night that Britomart and Amorett are there or some other night. It is not logical to suppose that they spend the same night there or they would have known it. On the other hand, Scudamore's experience in the house of Care is related immediately after we are told that Britomart and Amorett arrive for the night. However that may be, Scudamore spends the night

uncomfortably in the house of Care and leaves early the next morning.

In the sixth canto, nothing further is said about Britomart's experience in the house of Care. The next morning Scudamore meets Artegall and later they meet Britomart. In the light of this canto, Scudamore's visit in the house of Care is much later than that of Britomart, for many things, evidently, have happened to Britomart since the night she spent in the house of Care, among them, she has lost Amorett.

Britomart and Artegall spend much time in their love making. Artegall finally leaves her with a promise to return in three months. Here again, references to time are too vague for determination.

In the seventh canto, an explanation is made of how Britomart loses Amorett and Amorett's experience with the beast is recounted. The story changes then to Timias. In this canto, too much is related to allow for even a conjecture as to the time spent.

In the eighth canto, the story of Timias, the squire, is finished. A glance at the number of times "a long time" and such words occur will give some idea that much time has elapsed in the course of these events.

While all this is happening to the squire, Arthur has found Amorett and Aemylia and has met Placidus, who tells him

the story of Corflambo and his daughter, Paena.

In the ninth canto, Arthur settles the affairs of the two pairs of lovers. How long this takes can not be said. Arthur and Amorett travel many miles before they meet Scudamore and Britomart and they all set out together in peace.

In the tenth canto, the story of Scudamore and Amorett is told. This story has nothing to do with the narrative proper. This canto, like practically all the others, is very indefinite as to time, having only such words as "at length", "until", "as soon as" and "then" to indicate the passage of time.

In the eleventh canto, the scene shifts back to the story of Marinell and Florimell. Marinell and his mother go to the feast at Proteus' house in honor of the marriage of the Medway and the Thames. At this feast, Marinell discovers Florimell, who has been a captive in Proteus' dungeon for seven months. Florimell's capture by Proteus was described in Canto VIII of Book III. Seven months, therefore, have passed since that time.

In the twelfth canto, Florimell and Marinell are brought together after various vicissitudes and after a period of time that can not be established.

The fourth book of the Faery Queen ends, leaving the

threads of several stories still dangling. However, from the statement of seven months as the time Florimell spends in Proteus' dungeon, we are led to believe that Book IV covers approximately seven months, since this book covers from a short while after Florimell is siezed until she is rescued.

BOOK IV

Summary of Place

In the first canto of Book IV, Britomart and Amorett are on their way. They come to a castle where they spend the night. Where the castle is is not told. Blandamour and his companions are on their way. One of Blandamour's companions is Ate, whose dwelling is in a darksome delve near the gates of Hell.

In the second canto, the story is told of Agape, who reared her three sons in the woods until they were grown. She goes to the house of the three fatal sisters down in the bottom of a deep abyss to find out the fate of her sons.

In the third canto, the scene is laid on the field where the three brothers fight out Cambell's challenge.

In the fourth canto, the scene is continued on the tourney field.

In the fifth canto, an explanation about the girdle, for which the knights have fought, is made. References to place in this explanation have no connection with the story proper. Britomart and Amorett spend the night in the house of Care. The house of Care is a little cottage under a steep hill side. This is the only clue that is given as to the whereabouts of the house of Care.

In the sixth canto, Britomart meets Artegall on the way. They find a resting place where there is daily feasting "both

in bower and hall". Britomart explains how she lost Amorett in the "desert wild". She returns with Scudamore "to that black forest" to look for Amorett.

In the seventh canto, Belphebe's squire rescues Amorett as she runs through the forest from the beast. Belphebe goes down into the monster's den and brings Aemylia and the old hag back to earth. The squire takes up his abode in the wilderness.

In the eighth canto, the scene opens in Timias' wilderness cabin. Then Arthur finds Amorett and Aemylia in the woods. They spend the night in the cottage of Slander, to which they come when they have passed through the wood.

In the ninth canto, all the action of the story takes place in Corflambo's castle.

In the tenth canto, the scene is laid before the Temple of Venus which is located on an island. Scudamore finally gets into the temple and finds Amorett.

In the eleventh canto, we are told that Proteus has kept Florimell a captive in a dungeon "in the bottom of a huge great rock". The rest of the canto gives an account of the wedding of the Medway and the Thames. This story is subsidiary to the narrative proper and the places named here, while possible of location, will not be considered.

In the twelfth canto, Marinell wanders about the rock at Proteus' place and hears Florimell's voice. When the feast is over, Marinell's mother takes him back with her to

her bower.

This summary of place shows that Spenser has given little consideration to place as an element in his narrative. In this whole book, except in the canto dealing with the subsidiary story of the marriage of the Medway and the Thames, there is no reference to any place that might be actually located.

BOOK V.

The Legend of Artegall, or of Justice

BOOK V - CANTO I

Summary of Time

Artegall was trained in justice "even from the cradle of his infancy" by Astraea while she lived here on earth. One day as she was walking through the woods she found Artegall, then a little child. She brought him up away from company until he was grown. When¹ Astraea left this earth, she left an iron man, Talus, to attend Artegall.

Now Artegall and Talus are on their way when they meet a squire lamenting over the headless body of a woman. The squire tells Arthur about the knight who killed the lady. Artegall asks the squire to describe him and to tell him in which direction he has gone. As soon as he hears, he sets out straightway. It is not long before² he overtakes Sir Sanglier. Talus siezes Sanglier and his lady and brings them before Arthur.

Sanglier assures Arthur that he is not guilty. Then Arthur decides to find out which knight is telling the truth. He orders the knights to divide the living and the dead equally between them, saying that the one who relents must carry the dead lady's head about for twelve months. Sanglier is willing but when³ the squire sees that his lady

1. Stanzas I to XII
2. Stanzas XIII to XX
3. Stanzas XXI to XXVII

must be cut in two, he yields. Arthur thereupon decides that Sanglier is guilty and that he must carry the head. Sanglier objects strenuously ¹until Talus forces him to take it up.

1. Stanza XXIX

BOOK V - CANTO I

Summary of Place

Astraea lived mortally on earth until the world fell from its perfection. When she found Artégall, she took him to a cave where she reared him. When Astraea could stay no longer, she returned to heaven.¹

Artégall and Talus are now on their way. They meet the squire who gives an account of how Sanglier cut the lady's head off "in that same place whereas it now doth lie". The squire tells Artégall that Sanglier is riding "over yonder plain".²

Talus siezes Sanglier and brings him to where Artégall stands by the squire. Artégall and Talus start out on their journey.³

1. Stanzas I to XI
2. Stanzas XII to XIX
3. Stanza XXX

BOOK V - CANTO II

Summary of Time

Artegall is now upon the way. He meets a dwarf who tells him that Florimell's wedding is to take place in three days. The dwarf also tells Artégall about a pagan, Pollente, who refuses to let people cross the bridge without paying toll.

Within a while¹, Artégall comes to the place. The villain attempts to collect his toll. Artégall strikes him. There they strive and struggle together for a long time. At length Artégall forces him to dismount for fear of being drowned. Soon Artégall has to get down. Then the outcome of the contest is very doubtful, but towards the end Artégall's might grows greater and his foe can no longer withstand him. Artégall cuts off his head. That done², he goes to the castle.

Artegall sends Talus to gain entrance for him. Soon Talus pounds so loudly that the lady appears. When she sees him, she entreats him to cease. When she sees him continue, she has great sacks of gold thrown over the wall, but still he continues his pounding. At length³ the door gives way and he and his master enter.

They look for Munera a long time. At length⁴ they find her hidden in a heap of gold. They drag her out and chop off

1. Stanzas I to XI
2. Stanzas XII to XX
3. Stanzas XXI to XXIV
4. Stanze XXV

her hands and feet. Then they throw her into the stream. After they have razed the castle, they start out on their journey.

At length¹, as they draw near the sea, they see a giant around whom a crowd is gathered listening to his talk about weighing the world in a balance. When Artegall sees and hears all this, he speaks to the giant about the absurdity of trying to equalize everything. The giant tries to weigh various things at Artegall's suggestion. When² Talus sees how "lewdly minded" the giant is, he throws him into the sea.

Then the multitude begins to gather in "tumultuous rout". Artegall sends Talus against them. When³ he charges upon the crowd with his flail, they scatter like flies.

1. Stanzas XXVI to XXIX
2. Stanzas XXX to XLIX
3. Stanzas L to LIV

BOOK V - CANTO II

Summary of Place

On the way Artégall meets the dwarf, who tells him that Florimell's wedding will take place in three days "at the castle of the strond". The dwarf also tells him about a Saracen, Pollente, who lives on the way a little beyond.

Artégall decides that he will take no other way except by that bridge where Pollente lives. Artégall arrives on the bridge and a trap lets him fall "into the flood".¹ After Artégall kills Pollente, he leaves the water and comes up on land. Pollente's corpse is carried down along the Lee.

Then Artégall goes to the castle in which Pollente's daughter lives. He sends Talus to get admission for them. Talus goes to the castle gate and pounds so hard that the lady appears on the castle wall.²

When they get in, they look for Munera but they can find her no where, until at length they discover her hidden under a heap of gold. They throw her over the castle wall "into the flood".

Artégall and Talus travel until they come to the sea. Talus throws the giant down the rocks into the sea - "so down the cliff"³ the wretched giant tumbled".

1. Stanzas I to XII
2. Stanzas XIII to XXII
3. Stanzas XXIII to L

BOOK V - CANTO III

Summary of Time

Florimell is brought to Faery Land again for her wedding. When the men have eaten and drunk, they begin to prepare for feats of arms. Marinell and six knights challenge all the others. That day the greatest praise goes to Marinell. Likewise on the second day¹.

On the third day, Artegall arrives as Marinell is about to be overcome. When he sees Marinell's plight, he changes shields with Braggadochio and goes in the battle. When he has driven all the knights from the field, he returns the shield to Braggadochio, who remained behind him all this while.

Then² the trumpets resound and the people call for the conquering knight. Then Braggadochio steps out. Then Florimell comes up to him and thanks him for what he has done for her. He replies that he has done it for his own lady. Then³ he introduces the false Florimell.

When the people see her, they are sure she must be Florimell. When Marinell beholds her, he, too, stands and stares a long time. When Artegall, who has been standing in the crowd all this time, hears Braggadochio's boasting, he can stand it no longer⁴.

He explains the situation and says he doubts if this is

1. Stanzas I to VII
2. Stanzas VIII to XIV
3. Stanzas XV to XVII
4. Stanzas XVIII to XX

the true Florimell! Then the true Florimell appears. He places her by the false Florimell and straightway the false Florimell vanishes. When all the people present see this, they are stricken with astonishment.

While the crowds busy themselves about Florimell, Guyon steps forth and claims his horse. Braggadochio refuses to give it up. ¹When Artegall perceives the stir, he asks Guyon for some marks of identification on the horse. Guyon explains that there is a spot like a horse shoe in the horse's mouth. The horse kicks and bites every one who approaches him until Guyon speaks to him. Soon he stands still and when Guyon calls him by name, he frisks about him joyfully. Artegall awards the horse to Guyon. Talus metes out punishment for Braggadochio.

²"Now when these counterfeits" are thus disclosed, every body is joyful and glad.

1. Stanzas XXI to XXX
2. Stanzas XXXI to XXXIX

BOOK V - CANTO III

Summary of Place

Knights from every coast and country¹ under the sun
have come for the jousts at Florimell's wedding.

On the third day, Artegall comes into the tilt-yard²
and restores Marinell.

The knights and Florimell all come into the open hall³
to see to whom the prize is to be awarded.

When Guyon claims his horse and Braggadochio refuses
to let him have it, there is confusion throughout the great
hall.⁴

Talus draws Braggadochio out of the open hall⁵ and gives
him his punishment.

1. Stanza VI
2. Stanza X
3. Stanza XIV
4. Stanza XXX
5. Stanza XXXVII

BOOK V - CANTO IV

Summary of Time

Artegall has now departed from the castle on the strand. As he passes by the sea shore, he chances to come where two squires are ready to enter into combat. When artegall arrives, he stays them until he questions them about the cause of their dissension. They tell him. When the story is finished, Artegall asks if they will permit him to settle the matter. They agree and then¹ Artegall makes peace between them.

Then Artegall departs on his way. He comes to where he sees a group of people assembled. When he draws nearer, he realizes that this is a troop of warlike women. In the midst of these women is a knight whom they are about to put on the gallows. When Artegall asks the cause of this, they begin to swarm about him. He is soon aware of their ill intentions and sends Talus against them. As soon as² Artegall releases the knight, he recognizes him.

Sir Turpine gives an account of Radigund and her custom of dressing knights, whom she overcomes, in women's clothes and making them do spinning and the like. Turpine guides Artegall to her dwelling.

When they arrive at the gate, Radigund gives orders for it to be unbarred. As soon as³ the gates are opened, Artegall

1. Stanzas I to XX
2. Stanzas XXI to XXV
3. Stanzas XXVI to XXXVIII

and Turpine enter. Then a great mob falls upon them. When Radigund sees Sir Turpine, she flies at him like a lioness. When Artegall beholds Turpine's distress, he runs to his aid.

He and Radigund fight. He almost kills her, but as ^{him} soon as she recovers her senses, she returns against [^]equally as fiercely. Her maids rush in and separate them, but the rest of her attendants continue their fighting until ¹evening.

When night falls, Radigund calls all her people in. When the field is empty, Artegall sets up his tent before the city gate and there he and Turpine spend the night.

Radigund can not sleep that night. She sends her maid to Artegall with a challenge that they fight the next ²day, on the condition that the victor shall have the other serve him. Artegall accepts the challenge.

1. Stanzas XXXIX to XLIII
2. Stanzas XLIV to XLVIII

BOOK V - CANTO IV

Summary of Place

Now Artegall has departed from the castle of the strond. As he passes by the sea shore, he meets the two young squires who are fighting over a strong coffer which had been badly battered either by being wrecked upon the sands or by being carried "far from foreign lands".

One brother tells him that their father had bequeathed them the two islands before them not far in the sea. The girl, who had been discarded by his brother, had thrown herself into the sea and had at last been tossed upon his island. He happened to be wandering on the shore¹ and found her.

After Artegall settles their difficulties, he sets out on his way. He chances to come to a place where there is "a rout of many people". Talus scatters them and sends them home.

Artegall reaches the dwelling of Radigund which is not far away. It is a mighty city which she has named Radegone.

When Radigund sees Turpine, she leaps upon him and throws him to the ground. Talus fights the rabble so furiously that they fly before him through all the fields and valleys. At night fall Radigund calls her people and causes them to gather before the city gate. Artegall throws up his tent for the night before the city gate² in open sight.

1. Stanzas I to XII

2. Stanzas XIII to XLVI

BOOK V - CANTO V

Summary of Time

As soon as day dawns, Artegall and Radigund come forth for the combat. After a blow from Artegall, Radigund falls. When he sees her lying prostrate before him, he leaps to her and soon unlaces her helmet, but when he sees her face, he stands struck with her beauty.

By this Radigund recovers her senses. As soon as she perceives Artegall standing in amazement before her, she begins a fresh assault upon him which she does not stop until he has given her his shield. Then she has him dressed in women's clothes. ¹When they lay hands on Talus, he thunders among them with his flail and escapes.

Artegall is put to spinning at which he continues a long time. During this time Radigund becomes interested in him. She conceals her feeling for a long time. Then at last she sends her maid, Clarinda, to win favor for her from Artegall. Clarinda falls in love with Artegall herself and brings back discouraging reports to her mistress, saying that the knight is obstinate and unrelenting.

When Radigund hears this, she orders more severe punishment for him. The maid returns ²shortly to the prison and in-

1. Stanzas I to XIX
2. Stanzas XX to LI

duces Artegall to respond to her love by promising him his freedom, which, of course, he does not get.

Thus he remains for a long time¹ in prison.

1. Stanza LVII

BOOK V - CANTO V

Summary of Place

When Artegall strikes Radigund, she falls upon "the
¹
 grassy field". She finally overcomes him, however, and he
²
 submits to her "in plain field". He is brought from the
³ field and put "into a long large chamber" with many other
³
 captive knights. Radigund puts him in the "lowest place"
⁴
 and gives him a distaff for his spinning.

⁵
 The maid goes back to the prison to take her mistress'
⁵
 message to Artegall. Artegall remains there a long time.
⁶

1. Stanza XI
2. Stanza XVI
3. Stanza XXI
4. Stanza XXIII
5. Stanza LI
6. Stanza LVII

BOOK V - CANTO VI

Summary of Time

Britomart waits until the time is up for Artegall to return. When he does not come, she grows uneasy. One day after she has been watching a long time at the window, she sees Talus approaching. Talus explains Artegall's situation whereupon Britomart flies into a rage.

When she becomes calm again, she makes Talus tell her more. When¹ she has heard all, without stopping, she siezes her armor and starts out with Talus as her guide.

Toward evening they meet an old knight, who rides along with them for a while. Finally he invites Britomart to spend the night at his lodging. Britomart accepts. They spend a pleasant evening until time to go to their rest.

During the night Britomart hears a noise and suddenly² her bed is let down into a lower room by a trap door. It is not long before she hears the sound of armed men approaching. As soon as Talus sees the men, he scatters them with his iron flail. Then he goes back to Britomart and tells her of that fray.

The next morning at dawn³ she goes down to wreak her vengeance but she can not find a soul. She starts out on

1. Stanzas I to XVII
2. Stanzas XVIII to XXVII
3. Stanzas XXVIII to XXXV

her former journey and does not go far before she encounters the brothers of Pollente whom Artegall had killed. She does not stop for them but keeps on ¹until she reaches the bridge.

1. Stanzas XXXVI to XXXVIII

BOOK V - CANTO VI

Summary of Place

When Artegall fails to return at the stated time, Britomart moves from place to place to find some place to her liking. She comes to a window finally and there she is watching when Talus draws near. Talus tells her about Artegall's dilemma, whereupon she flies into a rage and retires to her chamber¹ to have her rage out.

She starts on her way to seek Artegall and meets a knight who is riding on the plain. She goes to his dwelling which is not far away to spend the night. After a pleasant evening, she goes into her bower to rest. Talus lies outside her door.

During the night she hears a noise in the hall and suddenly a trap lets her bed down into a lower room. Talus, who is lying on the ground², starts up and drives the intruders away.

The next morning Britomart leaves her bower and goes down to wreak her vengeance. She searches through every room but she cannot find a soul. She takes up her former way and soon meets the brothers of Pollente whom Artegall had fought on the bridge. She kills one of the brothers and the other she throws over the bridge into the river.³

1. Stanzas I to XI

2. Stanzas XII to XXIX

3. Stanzas XXX to XXXIX

BOOK V - CANTO VII

Summary of Time

When Britomart arrives at the Temple of Isis, she enters and stands a long time gazing at the interior of the place. When night comes, she does not leave. During the night, she has a vision. The next morning she rises and tells the priest about it. He interprets the dream for her. Then she sets out to find Artegall and does not rest until¹ she comes to the land of Amazons.

When Radigund has news of her arrival, she is glad because she is anxious to have another battle. When she is told that Talus is there again, she bids her people stay within the walls.

Britomart puts up her pavilion outside the gate. Talus watches at the door all night².

At dawn the next morning, Radigund issues forth. She lays her usual conditions which Britomart scorns. They fight so long that the whole plain is defiled with blood. At last Britomart kills Radigund. When the people see this, they flee. Talus slays every one within his reach. Britomart has to stop him. When she has put an end to his slaughter, she asks the way to the prison.

At last when³ she finds Artegall, she is ashamed of his

1. Stanzas I to XXIV
2. Stanzas XXV to XXVI
3. Stanzas XXVII to XXXVIII

condition. She brings him straightway into a bower and gives him armor to put on.

They remain there a while afterwards. During this time, Britomart reigns as princess, meting out justice. When Artegall is quite recovered, he sets out on his former quest. Britomart stays there for a while after he leaves. Then, in hopes that a change would keep her from missing him so much, she departs. Meanwhile, Artegall never stops on his way until¹ he has redeemed "that lady thrall".

1. Stanzas XXXIX to XLV

BOOK V - CANTO VII

Summary of Place

Britomart comes to the Temple of Isis. The priests take her to an idol. When she has looked at it a long time, she throws herself prostrate upon the land. All that night she sleeps by the altar's side. When "the lamp of lightsome day" is "uplifted in the porch of heaven high", she passes down¹ into the lower parts of the Temple.

After Britomart leaves the Temple, she does not stop until she comes to the land of Amazons. Without the gate, she places her pavilion. Talus watches at the door. The people of the town keep watch on the wall.²

The next morning Radigund arises out of her bower and addresses herself to the fray. They fight so long that the grassy floor is defiled with blood. Britomart strikes Radigund so that she falls prostrate on the plain. When Radigund's people see this, they flee from the town.³

After Britomart finds Artégall, she brings him to a bower⁴ and gives him armor to put on.

1. Stanzas I to XVII
2. Stanzas XVIII to XXVI
3. Stanzas XXVII to XXXIV
4. Stanza XLI

BOOK V - CANTO VIII

Summary of Time

Artegall rests neither night nor day. On his way, he sees a maiden being pursued by two knights whom a third knight is pursuing. At length, he sees the third knight overtake one of the two. The other continues his pursuit of the damsel. When she spies Artegall, she rides straight to him. Artegall unhorses the knight. The third knight, having conquered one of the two knights, sets out to find the other, instead he finds Artegall and rides against him. They fight a long time. When they recover their senses, they draw their swords again. When the girl realizes that they are her friends, she entreats them to stop. When they hear her, they soon hold¹ their wrathful hands. Then, when Artegall sees Arthur, he admires him greatly. They swear their friendship.

Then the damsel tells them the story of Mercilla and her difficulties with the soldan and of how she, Mercilla's messenger to the soldan, had been pursued by these two knights. Arthur and Artegall swear vengeance. Then they dress Artegall in the arms of one of the knights and put Samient, the maiden, up on the horse before him.

As soon as the soldan's wife sees the knight returning² with Samient, she sends a page to direct his way. Soon after-

1. Stanzas I to XII
2. Stanzas XIII to XXVII

wards Arthur arrives and sends in for Samient whom the soldan holds prisoner. The soldan calls for his arms and straightway makes for the prince. Long they fight until at length, Arthur draws the veil from his shield which causes the soldan's horses to run away. The prince pursues until at last the horses turn the chariot over and the soldan is torn into pieces. Arthur hangs his shield and armor on a tree. ¹When the soldan's wife sees the armor there, she begins to think of some way to get her vengeance.

She runs to wreak her wrath on Samient but Artegall strikes the knife from her hand. Then Artegall turns against her knights and scatters them. Then he opens the gates to receive Arthur. They stay there a while, but not long, to rest and ²then they set out again with Samient.

1. Stanzas XXVIII to XLV

2. Stanzas XLVI to LI

BOOK V - CANTO VIII

Summary of Place

Samient tells Artegall and Arthur that both of her attackers are lying dead on the ground and that they must be friends. Arthur inquires of Artegall about the knights lying on the ground. Samient explains that she serves a queen, who lives not far from there and who is harrassed by a mighty man who lives near by; that this man's wife had thrown her out of doors¹ when she had gone there with a message from her queen.

When the soldan's wife sees, from her window, Artegall approaching with Samient before him, she thinks he is one of her knights and sends a page to direct his way. The page brings him to the appointed place.

The soldan flies into a rage and makes straightway for Arthur who awaits him on the green². When Arthur draws the veil from his shield, the soldan's horses fly over hills and dales and through woods and rooks and mountains they draw the chariot. At last, the chariot turns over and the soldan is scattered in bits over the green. Arthur hangs the soldan's armor on a tree before the tyrant's door. When his lady sees it from the castle's heights³, she soon begins to devise some way to wreak her vengeance. Artegall strikes the knife from

1. Stanzas I to XXII
2. Stanzas XXIII to XXIX
3. Stanzas XXX to XLV

her hand as she goes to stab Samient. In her mad fury, she
runs out "at a postern door, unto the wild ¹wood".

1. Stanzas XLVI to XLVIII

BOOK V - CANTO IX

Summary of Time

When they have staid a while in the soldan's palace, Arthur and Artegall start out with Samient. Samient tells them of a villain who lives not far away and who robs all the country there about. When they hear this, they ask how to find his place.

They go on until they come near the rock where he lives. When they come near, the damsel warns them. They place Samient before the den. When she cries, the villain hears her and soon comes forth. When the villain sees how frightened she is, he begins to talk quietly to her. While she listens to him, he suddenly throws a net over her and soon¹ snatches her up.

When the villain comes near his cave, he finds the knights there. He throws his burden down and flees with Artegall in close pursuit, while Arthur guards the entrance to his den. When Arthur sees him leaping from hill to hill, he sends Talus to follow him. Talus follows so fast that the villain is forced to change his form, first into a fox, then into a bush. Then at last he changes himself into a bird. Talus stones him so long that he falls to the ground.

²
Then Talus takes him up in his hand and brings him to

1. Stanzas I to XIV
2. Stanzas XV to XVII

Arthur. While Arthur is holding him in his hand, his form changes to that of a hedge hog which pricks him so that he lets him drop. Then he runs away but Talus soon overtakes him. When he changes himself into a snake, Talus stones him to pieces.

They pass on until they come to a palace. They are led into the presence of the queen. When the queen sees the knights pay her such homage, she throws aside some of her majesty and awesomeness. When¹ they arrive, the queen is about her affairs of dealing out justice. After she has entertained them, she turns back to her duties.

Then there is brought before her for trial a lady of "great countenance and place". Then Zeal rises to prosecute her. Many defend her. When Arthur has heard all the witnesses against her, he is convinced that she is guilty. She is adjudged guilty. Then² Zeal begins to urge her punishment. Though the queen realizes that Duessa deserves a death penalty, she tempers it.

1. Stanzas XVIII to XXXVI
2. Stanzas XXXVII to XXXIX

BOOK V - CANTO IX

Summary of Place

Adicioia builds her bower "mongst wild beasts and savage woods".

When the knights have staid a while in the "soldan's late delight", they set out again. Samient tells them of a villain that lives in a rock not far away. They go to the rock where the villain lies and place Samient before the den. Her cries enter the hollow cave and the villain comes out, snatches her up and carries her back into his naw. As he comes near his cave, he sees the two knights there¹.

He flees and runs up to the rock and from there on, leaping "from hill to hill and dancing on the craggy cliffs at will". Talus follows both over rocks and hills and every place he goes. He changes himself into a bird, flying from "tree to tree, from wand to wand". When Talus strikes him with a stone, he falls to the ground.

The knights pass on until they come to a stately pa-lace. They pass by Awe on the porch and go up the hall. There, as they enter at the screen, they see Malfont with his tongue nailed to a post. They come into the presence of the queen who sits upon a throne² of gold. In order that

1. Stanzas I to XIV
2. Stanzas XV to XXVII

her visitors might see the judicial procedure in a foreign
land, she takes them up to her throne and places one on each
side of her¹.

1. Stanza XXXVII

BOOK V - CANTO X

Summary of Time

During the time the knights are at Mercilla's palace, two young men come to ask aid of the queen for their mother, whose lands are being devastated by a huge giant. This giant had come to their lands after his father's death and offered his services to their widowed mother. Their mother had accepted his services. He had worked about for a long time to gain her absolute confidence so that she would transfer all her lands to him. When she had placed her lands in his charge, from that hour¹ he began to stir up strife.

When Arthur notices that none of the knights offer to accept the enterprize, he steps forward and begins to ask for the quest. Mercilla grants it. Then he straightway begins to prepare for the journey.

When the next morning appears, he is ready to leave. Then he takes humble leave of the great queen and starts out. Artegall stays no longer² but returns to his former quest.

It is not long until Arthur arrives in Belge's land. He finds her in the fens. When she sees a knight in armor, she begins to run away, but when³ she sees her two sons, she begins to take heart.

1. Stanzas I to XIII
2. Stanzas XIV to XVII
3. Stanzas XVIII to XIX

Arthur asks her to take them some where where they can eat and rest. They go to a city now in the power of the giant. When they approach the city, the lady tells them not to go near, but Arthur rides straightway to the castle wall and calls the tyrant's seneschal. When the tyrant hears of this, ¹ he calls for his arms and soon he rides out and begins the battle with Arthur.

Arthur strikes him to the ground. Then he goes to the castle to see if he can gain entrance. As he comes near, three knights ride forth. He kills one. When the other two see this, they flee. He kills one of them but the other gets to the gate and attempts to close it before Arthur can get in. Arthur gets by, however. Then all the others who are in the castle flee.

Arthur looks through the castle a long time. When he can find no one else, he turns the place over to Belge. ² Then they spend the night in refreshing themselves and removing all cares from the lady's mind.

1. Stanzas XX to XXXI
2. Stanzas XXXII to XXXIX

BOOK V - CANTO X

Summary of Place

The praise of Mercilla has spread itself over the earth from "the utmost brink of the Americ shore, unto the margent of the Molucas".

Arthur and Artegall see how justice is administered "far thence from foreign land where they did dwell".

The two young men tell about the giant who is molesting their mother. The giant was born of a race of giants, the son of Geryon who for some time was so dreaded in Spain¹.

The young men guide Arthur on his way. It is not long before they arrive in that land where the lady dwells, who has been banished into the moors and marshes out of the pleasant soil and cities because of the giant's cruelty. "To those fens for fastness she did fly." There Arthur finds her in sorrow and dismay.

They come to a city "far up land" where they find a castle². Before this castle, the giant has built a chapel. Arthur rides under the castle wall and calls the tyrant's seneschal into the field. Soon the tyrant comes out and they encounter in the "middle plain". The prince strikes him so that he falls senseless to the ground. Then Arthur goes to the castle. He meets three knights in the "middle race"³.

1. Stanzas I to IX
2. Stanzas X to XXV
3. Stanzas XXVI to XXXIV

Arthur gives one a blow that makes him fall upon "his mother dear". He kills another but one gets to the gate and attempts to close it against Arthur. Arthur gets in. The knight runs into the hall but Arthur slays him at the screen. All the rest who are in the castle flee.

When Arthur can find no one else in the place, he brings the lady to the castle.¹

1. Stanzas XXXV to XXXVIII

BOOK V - CANTO XI

Summary of Time

When the tyrant has news that Belge has found a new champion, he is enraged. He arms himself and does not stop until he comes at last to the castle. Arthur meets him in combat. The giant strikes Arthur to the ground. Arthur leaps up and prepares to fight on foot. When the giant sees that Arthur is going to fight on foot, he is very pleased. Soon he hurls his ax again but Arthur strikes him a blow that cuts off two of the monster's arms. Then Arthur runs his sword through all three of his bodies. When¹ the lady and the people see the tyrant fall, they rejoice.

Belge thanks Arthur humbly. She tells him about the idol guarded by a monster to which the tyrant made daily sacrifices of her children and her people. When Arthur hears this, he is anxious to kill the monster. He goes to the church and strikes three times on the altar. The monster comes out. When she sees the prince with his blazing shield she is much afraid and starts to turn away. When² she realizes that she is forced to fight, she flies at Arthur like a hellish fiend. They struggle a long time. When Arthur knows that he can not release her grip on his shield, he cuts her claws away from her feet. Then she strikes at him with her huge tail. Before³

1. Stanzas I to XV
2. Stanzas XVI to XXVII
3. Stanzas XXVIII to XXIX

she can draw it back again, Arthur strikes her. Then she begins to cry and rear herself upon her wings. He gives her a deadly blow. Then she falls to the ground. When Arthur sees her on the ground, he is glad and goes to tell Belge. When Belge sees Arthur, she begins to rejoice. Then all the people begin to shout aloud.

He remains there a while with Belge until he has settled everything for her. Then he begins to think about his former quest. He leaves and rides a long way without stopping a day¹ to rest.

Artegall is on his quest to wreak punishment on Grantorto for Irena. At length he approaches the place. As he goes on his way, he meets an old man who attends Irena. The old man tells him that Irena had gone on the appointed day to meet him when he was supposed to fight for her right but Grantorto had surprised her there and had imprisoned her; that Grantorto had set a day on which a champion should appear and justify her cause against him, otherwise, she was to die. Then Artégall asks how many days have been given her and the old man tells him ten². They turn back and Artégall swears that he will be there in time.

Then as they ride along their way, they see a knight

1. Stanzas XXX to XXXV
2. Stanzas XXXVI to XLII

being chased to and fro by a crowd. There is an unprotected lady standing near. They go to their aid when they see their distress and scatter the rabble. When the knight is freed, he tells Artegall that his name is Bourbon and that the lady, Floudelis, had pledged her love to him until a giant named Grantorto had enticed her away from him and that now the villain has sent this troop to take her away. Artegall asks him why he has thrown down his shield. The knight answers that when he was first knighted, a Redcross knight had given him the shield and that he had carried it a long time, but that so many people had envied the shield that he had thrown it aside when¹ it was shattered. Artegall reprimands him severely. He promises to help him win his lady back.

Soon he sets upon the rabble. Talus soon scatters them but the two knights overcome their captains. At last Artegall restores harmony between Bourbon and his lady. All this time Talus is still pursuing the crowd and does not cease until he has completely scattered them. Then² he and Artegall take up their journey.

1. Stanzas XLIII to LIV
2. Stanzas LV to LXV

BOOK V - CANTO XI

Summary of Place

The tyrant comes to the castle and sternly marches up to the castle gate. He strikes Arthur's horse so that it falls to the ground. Arthur runs his three bodies through with his sword so that all three bodies fall upon the plain.

Arthur goes to the church where he kills the monster that lives under the altar. The monster falls a senseless mass on the ground. The people lead Arthur through the streets in their rejoicing.

Artegall travels on until he comes to the place where he is to free Irena from Grantorto. As he travels by the way, he meets the old attendant of Irena, who tells him that Irena had gone to the Salvage Island to meet him on the appointed day and that now Grantorto has all the ¹shores which the sea touches guarded.

As they ride along their way, they see a knight being chased by a crowd and "far away, amid their rakehell bands" an unprotected lady. The knight tells Artegall that he had often made Grantorto fall before him in the field with his shield. The crowds swarm around like flies and spread over all the fields. Talus chases them over hill and dale.

They come to where the lady is. Artegall restores peace. Talus chases the rabble until he drives them all into the ²sea.

1. Stanzas I to XLII

2. Stanzas XLIII to LXV

BOOK V - CANTO XII

Summary of Time

When Artégall comes to the sea shore, he finds a ship ready to sail. They make the trip in one day. When they draw near to the shore for landing, great hosts of men attempt to keep them back. Then Talus chases them away while Artégall lands.

By this time word has reached the tyrant about their landing. He marshals his forces and comes out to meet them but before he gets far, Talus sets in upon them so that they are scattered over the land. He keeps this up until Artégall stays him. Artégall sends a messenger to the tyrant requesting that they fight the matter out alone. The tyrant agrees and sets the time for the next day. That night¹ Artégall pitches his tent in the open plain.

The next morning Irena gets up, thinking it is her last day, and puts on her most squalid clothes. At length the tyrant comes, and as soon as he sees Artégall, they begin the fight. At last Artégall strikes him on the head with Chrysaor. When he sees the tyrant lying prostrate on the ground, he lightly cuts off his head to relieve him of his pain. When the people see this, they shout their joy and fall at the feet of Irena. Artégall leads her straightway²

1. Stanzas I to X

2. Stanzas XI to XXV

to the palace and restores her kingdom to her. He clears out all the tyrant's adherents and in short space there is no one in the realm who does not acknowledge obedience to her.

While he stays there with Irena, he studies day and night the best way to reform the state but before¹ he can reform it thoroughly, he is called back to the Faery Court.

Then, as he turns back, he does not go far before he meets two old hags, Envy and Detraction. When they see him approaching, they cry out at him, reviling and cursing him. They set the Blatant Beast upon him. The beast continues to bark ²until the whole place resounds. Artegall passes on without regarding them.

1. Stanzas XXVI to XXVII
2. Stanzas XXVIII to XLI

BOOK V - CANTO XII

Summary of Place

Artegall starts out to the sea shore. When he gets there, he finds a ship all ready to put out to sea. When they draw near to the shore to land, Talus steps out into the sea, and, after wading through the waves, he gets on shore. After they have driven the troops back, they move on to a town in sight of them.

Talus charges upon the tyrant's forces and scatters them all over the land. That night Artegall pitches his tent on the open plain. The next morning, Irena comes out to receive her doom but when she sees Artegall ¹there, she is much encouraged.

At length the tyrant appears on the field. As soon as he sees Artegall appear within the lists, he turns upon him. Artegall strikes him on the head so that he falls "on his mother earth". When Artegall sees him lying on the plain,² he cuts off his head. Then he leads Irena into the palace and restores her kingdom's seat to her.

Artegall is called back to Faery Court. He has not gone far from that land when he meets Envy and Detraction. They are sitting by the way side. He passes on and keeps on³ his journey to the Faery Court.

1. Stanzas I to XII
2. Stanzas XIII to XXV
3. Stanzas XXVI to XLIII

BOOK V

Summary of Time

Book V of the Faery Queen takes up the story of Artegall after he leaves Britomart. The last time Artegall is mentioned is in the sixth canto of Book IV when he leaves Britomart to finish his quest of freeing Irena from Grantorto. This book, therefore, in time, goes back to the sixth canto of the fourth book, that is, as far as the continuity of the story is concerned.

In the first canto of this book, the story of Artegall's youth is told. Then we find Artegall and Talus upon their way. The rest of the story in this canto is concerned with Artegall's settlement of the dispute between the two knights over the dead and living ladies, which event takes place in a short time, perhaps in an afternoon or morning.

In the second canto, Artegall is told that it is only three days until Florimell's wedding. Artegall has the encounter with Pollente and the experience in the castle with Munera. He, also, has the experience with the giant who would equalize everything. There is nothing in this canto to indicate the passage of time.

In the third canto, however, we find that it is Florimell's wedding day. Therefore, three days must have intervened since the beginning of the preceding canto. This canto covers the events of three days of jousting at Florimell's

wedding.

In the fourth canto, it is difficult to estimate the length of time that passes, for there is nothing on which to base an opinion as to the time Artegall spends before he reaches Radigund's castle. He arrives there during the day and spends the night before the city gate.

In the fifth canto, there are a good many "long times" which would seem to indicate that the events in this canto cover a considerable length of time. However, it is much too indefinite to warrant the expression of an opinion on the subject.

In the sixth canto, we find that Artegall's allotted time of three months has expired. Since Canto VI of Book IV, therefore, three months have elapsed. The events in this canto take place in a day and a night.

In the seventh canto, Britomart rescues Artegall and they remain in Radigund's castle a while before Artegall sets out on his quest. This canto is extremely indefinite as to time.

In the eighth canto, a great deal takes place, the time element of which is incalculable.

In the ninth canto, the knights reach Mercilla's palace after they have killed the beast. Here they hear the trial of Duessa. It is not safe to venture even a guess at the amount of time which has elapsed in this canto.

In the tenth canto, Arthur sets out to free Belge from the tyrant. He arrives in Belge's land before very long. From the time of his arrival and the time he enters the castle is probably not more than a day. They spend the night in the castle.

In the eleventh canto, Arthur restores Belge's possessions. During this time, Artegall has been on his quest and has to settle a misunderstanding between Bourbon and Floudelis. Here, again, an estimate of time is quite out of the question.

In the twelfth canto, Artegall reaches the sea shore. He sails for Irena's land. He spends one day in making the crossing. That night he spends in his tent in the open plain. The next day he restores Irena's kingdom to her. He stays there trying to reform the kingdom until he is called back to the Faery Court. There is no indication, however, of how long he stays before he is called back.

While the fifth book of the Faery Queen is more direct and is less confused than the two books immediately preceding, the time element is no more definite. There are fewer subsidiary stories and fewer characters and the narrative proper is less involved, however, the idea of time is no more clearly worked out than in the third and fourth books.

BOOK V

Summary of Place

In the first canto, Artegall and Talus are on their way. They meet a squire who points out Sanglier, who is riding "on yonder plain". This is the extent of the background for the action in this canto.

In the second canto, Artegall meets Pollente on the bridge. He goes on to Munera's castle. From the castle, he goes to the sea.

In the third canto, the scene is laid in the "tiltyard" in the "castle of the strand" where Florimell's wedding takes place.

In the fourth canto, Artegall settles the difficulties of the two brothers on the sea shore. Then Artegall reaches the dwelling of Radigund, which is not far away. It is in a "mighty city which Radigund has named 'Radegone'". Artegall throws up his pavilion before the city gate.

In the fifth canto, the action takes place before Radigund's castle "on a grassy field". When Artegall is overcome, he is thrown into a dungeon in the castle.

In the sixth canto, Britomart is on her way to find Artegall. She spends the night in the dwelling of an old knight. The next day she kills Pollente's brothers at the bridge.

In the seventh canto, Britomart reaches the Temple of

Isis. From there she goes to Radigund's castle in the land of the Amazons. Here she rescues Artegall.

In the eighth canto, the scene is laid on the green before the soldan's castle.

In the ninth canto, Artegall reaches Mercilla's palace.

In the tenth canto, the statement is made that "the praise of Mercilla has spread itself over the earth from the utmost brink of the Americ shore, unto the margent of the Molucas". Americ is, undoubtedly, a reference to America and the Molucas are islands of the Malay Archipelago.

In Mercilla's palace, Arthur and Artegall see how justice is administered in a foreign land. Arthur leaves Mercilla's palace and goes to relieve Belge from the oppression of a giant whose father was so dreaded in Spain. Spain, as a place, however, has no bearing on the events of the narrative proper. Arthur restores the country to Belge and brings her back to her castle. By reading into the allegory, it can be seen that Belge is, of course, Belgium. Spenser, however, has made no direct reference to the country as such, nor does he make any distinction between the setting of the action here and the setting of the action any where else in the Faery Queen. It is equally indefinite here as else where in the Faery Queen.

In the eleventh canto, Arthur kills the giant before

the castle. Artegall travels on until he comes to the place where he is to free Irena.

In the twelfth canto, Artegall restores Irena's kingdom. This kingdom is referred to in the preceding canto as the "Salvage Island". By reading into the allegory again, it can be seen that by the "Salvage Island" Ireland is meant.

Book V of the Faery Queen, therefore, contains no definite references to place so far as the narrative proper is concerned.

BOOK VI.

The Legend of Sir Calidore,
or of Courtesy

BOOK VI - CANTO I

Summary of Time

Calidore is now on his way when he meets Artegall. When they meet, they recognize each other. Calidore tells Artegall that he is in pursuit of the Blatant Beast. Artegall tells Calidore that he has seen such a beast since he has left the Savage Island.

Calidore travels along but it is not long before he comes upon a squire. When Calidore sees the squire, he unbinds him. Afterwards he asks the squire to tell him what has happened to him. The squire gives an account of Bixana and of her custom of shaving knights' beards and ladies' heads who pass by her castle. He says that on that very¹ day, Maleffort, Bixana's seneschal, had set upon him and had tied him to a tree while the seneschal pursued the damsel he had with him. While they are talking, they hear a shriek. Then, when they look up, they see Maleffort dragging the girl by the hair. When Calidore sees this heinous sight, he starts out after the villain. He overtakes² him and they fight. They fight for a long time. When the villain can fight no more, he begins to run towards the

1. Stanzas I to XVI

2. Stanzas XVII to XXII

castle. The castle gate soon opens to receive him but before he can get in, Calidore strikes him so that he falls in the entrance. Then Calidore enters.

He comes into the hall where the lady is. She begins to upbraid him. With that, she calls her dwarf and sends him for Crudor. While Calidore waits for Crudor, Bixana treats him very discourteously.

On the next day, before dawn¹, the dwarf brings back the answer that Crudor will come. Calidore puts on his armor. He does not wait long, before he sees Crudor coming. In the combat, Calidore strikes Crudor so that he falls in a swoon. Calidore does not touch him as he lies there. When Bixana sees Crudor lying there, she thinks he is dead and screams and wails. At length, however, he gets up. He rests a while and when² he sees Calidore still standing there, he renews the battle. They fight a long time. At length Calidore strikes him to the ground. Crudor begs for mercy which Calidore grants on certain conditions. Before Calidore lets him get up, he makes him promise to marry Bixana. When Calidore tells Bixana, she falls at his feet. She gives the castle to Calidore but he turns it over to the squire and his lady as recompense for their wrong.

Calidore stays there with them until³ his wounds are

1. Stanzas XXIII to XXXI
2. Stanzas XXXII to XXXV
3. Stanzas XXXVI to XLVII

healed and ¹then he starts out on his first quest.

1. Stanza XLVII

BOOK VI - CANTO I

Summary of Place

All the knights and ladies at the Faery Court love Sir Calidore. Now he is on his way. He meets Artegall who tells him that since he left the Savage Island he has seen the Blatant Beast.

Calidore meets a squire who tells him about Bixana who lives "upon yon rocky hill" in a castle "hard by a strait". Bixana has the habit of shaving the heads of ladies and of knights who pass that way. On that day, as the squire passed that way,¹ he was captured by Bixana's seneschal.

When Calidore pursues Maleffort and he can fight no more, Maleffort runs straight to the castle. Calidore follows him over the plain. The people on the wall open the gates to receive Maleffort. Calidore enters behind him and kills him "on the floor". Then Calidore goes into the hall where he finds Bixana. Bixana sends her dwarf for Crudor. The dwarf hastens on his way.²

On the next morning before the "lamp of light above the earth uprear'd his flaming head", the dwarf returns with the message that Crudor is coming. Crudor and Calidore meet on the plain.³ Crudor's stroke sends Calidore and his horse

1. Stanzas I to XVI
2. Stanzas XVII to XXX
3. Stanzas XXXI to XXXIII

to the ground but Calidore gets up and strikes Crudor to the ground. When Bixana, from the castle wall, sees Crudor lying there, she is much distressed. When Crudor comes to his senses, he grovels on the ground in meek humility.

When Calidore settles the whole matter, they return¹ to the castle where Bixana entertains him pleasantly. There Calidore remains until his wounds are healed.

1. Stanzas XXXIV to XLVII.

BOOK VI - CANTO II

Summary of Time

Calidore is now upon his way when he sees a young man on foot fighting against an armed knight on horseback. Near them is a lady standing alone. Before Calidore reaches the place, the youth kills the knight. When Calidore perceives this, he is struck with amazement. At length he asks the boy to explain why he, who is not a knight, should kill this knight as he did. The boy tells him that the knight had attacked him while he was unarmed. That day, as he was walking through the forest, he saw this knight pass by. The knight was on horseback and the lady was walking beside him. Whenever the lady lagged behind, the knight goaded her with his spear. When¹ the boy saw this, he was much enraged and demanded an explanation of the knight. The knight had turned on him but the boy had killed him.

Calidore, thereupon, asks the lady if what the boy has said is true. When she can deny none of it, Calidore commends the youth. Then he asks the lady to tell why the knight was treating her in such a manner.

The lady explains that as she and the knight were riding along that day, they saw another knight and his lady. Her knight decided that he wanted the other lady. When he realized that she was in the way, he made her dismount. When²

1. Stanzas I to XI
2. Stanzas XII to XVII

she was loth to get down, he had forced her from the horse. Then he demanded the other knight to give him his lady or fight. The other knight begged to be allowed time in which to get his arms. Her knight had refused him his request and had ridden against him. When the other lady saw the situation, she fled. Her knight had been unable to find her, though he had looked for her a long time in the woods. When he returned from his unsuccessful search, he had begun to curse and revile her. She had persuaded him a long time to be appeased but his rage had increased. Then, when they had started out again, he had made her trot along beside him. So they had passed along ¹until this young man had found them.

Then Calidore turns back to the boy. He stands looking ^{at} the youth a long time for he is so handsome and young. When Calidore has looked at him a long time, he tells him that he has never before seen such promise in a young man. Then the boy tells Calidore that he was born a Briton; that his name is Tristram and that he had been sent into Faery Land where he has lived since he was ten years old. He asks Calidore to let him be his squire. ²When Calidore has heard his story, he admires him all the more. He makes him his squire.

When they have talked a long time, Calidore gets ready

1. Stanzas XVIII to XXIII
2. Stanzas XXIV to XXXIV

to leave. Tristram wants to go with him but Calidore leaves him to take care of the lady.

Then Tristram takes the armor off the dead knight and puts it on. After he has dressed himself in the armor, he takes the lady up and they start out.

Calidore does not travel far before he finds the knight whom the lady's knight had slain. His lady is sitting beside him. When Calidore sees her, he asks her what has happened and she tells the same story that the youth had told.
¹
Then Calidore helps her take the slain knight to a castle near by.

1. Stanzas XXXV to XLVIII

BOOK VI - CANTO II

Summary of Place

Not far from there, Calidore sees a young man fighting with an armed knight. Before he can get there, the young man has slain the knight and the knight's body is lying on the ground. The boy tells him that he was in the habit of ranging through the forest and woods and that on that day, as he was hunting in the forest, he had seen this knight riding on the plain¹ with the lady walking beside him.

The lady tells him that she and her knight were riding on their way and that when they came to a "covert glade" in the woods, they had seen the other knight and his lady whom her knight desired. Her knight had slain the other knight and the lady had hidden herself "within the grove". Then her knight had ranged through all the woods looking for the lady. After he had been unable to find the lady, he had returned to the place² where he had left her.

The youth tells Calidore that he was the son of Meliograss who reigned in Cornwall; that when his father died, his uncle thought it best for him to be sent out of the country, in which he was born and which was called "Lionnesse", to some foreign land, so he had been sent to Faery Land. The youth explains about how he had learned to hunt³ and to love the joys that he found in the woods.

1. Stanzas I to IX
2. Stanzas X to XXI
3. Stanzas XXII to XXXI

Calidore passes on and soon comes to the place where the slain knight is lying on the "floor" with his lady sitting beside him on the ground. He offers to help the lady take the dead knight to a castle near by. He puts his shield down on the ground and lays the knight in it. In this manner he gets the dead knight to the castle.¹

1. Stanzas XXXII to XLVIII

BOOK VI - CANTO III

Summary of Time

Calidore carries the slain knight on his back until he gets to the castle. The castle belongs to Aldus, the father of the slain knight. When Aldus sees his son's body, he is deeply grieved. The old man is courteous and kind and invites them to spend the night.

The lady is the daughter of a nobleman who had sought to marry her to a noble peer who lived near by, but she loved the young Aldine. She had slipped away to meet Aldine when the tragedy had taken place. She is now distressed about her good name. Calidore comforts her. The old knight does all he can to make them comfortable and happy. They spend the evening pleasantly until ¹time to go to bed.

Calidore, who is thoroughly tired, sleeps well all night, but Priscilla watches by her lover all night. She takes such good care of him that at length he wakes from his deathlike swoon. At day break the next morning, he wakes to find Priscilla beside him. When he sees Priscilla, he begins to sigh and groan. She comforts him and they begin to talk about what to do to solve her problem. Calidore seemed to be the only hope ²now left to them.

1. Stanzas I to IX
2. Stanzas X to XII

Calidore rises early the next morning. He goes in to see the knight before he leaves. Aldine asks him to help Priscilla. After Calidore stays a little while, he sets out on his way with Priscilla. He goes back and cuts off the head of the dead knight. They keep on until they come to Priscilla's father's house. Calidore delivers the girl and shows the head of the knight as proof of her purity. The father receives them well. Calidore stays there a¹ short while and then sets out on his former quest.

As Calidore passes along, he happens to come upon a knight and his lady. Calidore is much abashed but the knight invites him to sit down. While the two knights are talking, the lady, Serena, wanders out in the fields. Suddenly, the Blatant Beast rushes out and snatches her up. The knights pursue him. When Calidore overtakes him, the Beast drops Serena. When Calidore sees the lady lying there, he passes on for he knows that her knight is near by. He continues to follow the Beast. By this time, Sir Calepine arrives at the place where Serena is lying on the ground. He soon throws away his weapons. Then² he takes Serena up and puts her on his horse.

About night fall, Calepine sees a place by a river where

1. Stanzas XIII to XIX
2. Stanzas XX to XXVIII

he thinks they can rest. When he comes to the river, he finds that he can not cross it on foot. While he is standing wondering what to do, he sees a knight approaching. Calepine asks the knight to take him up behind him on his horse, but the other knight scorns him. Calepine wades into the river and finally reaches the other side. All the time he is struggling, trying to get across, the other knight stands and watches him. ¹When Calepine gets on the other bank, he challenges the knight. The knight laughs at him and goes on.

Calepine goes directly to the castle and arrives there at the fall of day. He asks the porter at the gate for lodging for the night. The porter closes the gate in his face, saying that they had no lodging for an errant knight unless he would fight first with the lord of the castle. Calepine bids him tell his master of his situation and that he will fight with him the next morning. The porter goes ²straight to his master with the message but his lord refuses the request.

So Calepine puts his lady under a bush to sleep for the night. He spends the night weeping. On the next morning, as soon as it is day break, Serena wakes. Then Calepine ³sets out on his journey. They travel on, until at length,

1. Stanzas XXIX to XXXIV
2. Stanzas XXXV to XLII
3. Stanzas XLIII to XLVI

they see a knight. Calepine waits until he comes closer.
When he comes in sight, Calepine recognizes him as the
knight he had met the day before. By this time, the knight^{1.}
comes up and runs at Calepine with his spear. At length
the knight runs his spear through Calepine.

1. Stanzas XLVII to LI

BOOK VI - CANTO III

Summary of Place

Calidore carries the knight on his back until he comes to the castle. The next day, Calidore and Priscilla start out on their way. They travel on until they come to Priscilla's father's ¹house.

Calidore takes up his journey again. As he passes along, he comes to a place where he sees a knight with his lady in "covert shade". While Calidore and the knight are talking, the lady, Serena, wanders about the fields. Suddenly, the Blatant Beast rushes out of the forest and snatches her up. The knights follow him as he carries Serena through the wood. When Calidore overtakes him, he drops Serena on the ground.² Calidore does not stop but keeps following the monster through woods and hills.

By this time Calepine comes to the place where he finds Serena lying on the ground. He takes her up and starts out to find some place where they can rest and he can cure her wounds. He sees a promising place down in a dale by the side of the river. When he gets to the side of the river, he finds that he can not cross the river on foot. As he stands there, he sees a knight approaching the place. After the knight refuses to help him, Calepine wades into the river.³

1. Stanzas I to XVII

2. Stanzas XVIII to XXVI

3. Stanzas XXVII to XXXIII

and with much difficulty reaches the other side. He challenges the knight, but the knight turns on his horse and rides to the castle.

Calepine keeps straight to the castle and reaches the castle gate at night fall. He sends the porter in to ask his master to allow them to enter. The porter finds his master sitting with his lady "at ¹board".

That night Calepine lays Serena down under a bush to sleep. The next morning he sets out on his journey. He meets the same knight again. The knight runs Calepine through with his spear. Calepine falls to the ²ground in a swoon.

1. Stanzas XXXIV to XLII
2. Stanzas XLIII to LI

BOOK VI - CANTO IV

Summary of Time

Serena cries aloud until a savage man hears her and comes to see what the trouble is. The savage man runs after Turpine and grabs his shield. They wrestle over the shield a long time. When the savage man sees that he is struggling in vain, he turns back to the place where he left Calepine and Serena. By signs he lets Serena know that he is friendly.

When he sees the streams of blood pouring from Calepine's side, he runs into the woods for herbs.. Then he takes up Turpine's shield and spear and makes signs to Calepine and Serena to follow him. He takes them to his dwelling place where they are forced to stay ¹ a while.

During the time they are with the savage man, he cares for them and does all he can to make them comfortable. Before long he has Calepine's wounds cured, but he can find nothing that will improve Serena.

When Calepine has grown strong, one day he walks out, unarmed, for a little exercise. He pursues a bear with a child in his mouth. ² Before long he overtakes the bear and forces him to drop the child. The bear turns on Calepine

1. Stanzas I to XV
2. Stanzas XVI to XX

but Calepine thrusts a stone down the bear's throat. When he has done this, then he forces the bear down on the ground and before long he crushes the breath out of him.

Then Calepine takes the child up and begins to start back. When he looks about him, he realizes that he is lost. He starts in every direction. At last, ¹about sun set, he finds his way out.

At length Calepine hears a woman weeping. When the woman sees him, she stops her wailing. When Calepine perceives her dismay, he asks her why she is weeping. She tells him she is the wife of Sir Bruin, who owns all these lands but they have no heir. There had been a prophesy, she tells him, about a child but the prophesy had not been fulfilled.

When Calepine hears this, he is deeply touched and gives her the child. Calepine, now alone, throws himself down on the ground and spends the ²night in anguish.

1. Stanzas XXI to XXVI
2. Stanzas XXVII to XL

BOOK VI - CANTO IV

Summary of Place

A savage man lives in the woods nearby. He hears Serena's sobs and comes to her. The savage man wrestles with Turpine but when he finds his efforts vain, he goes back to the place where he left Serena and Calepine.

When the savage man sees Calepine's wounds, he runs in-
to the woods for herbs. Then he takes them to his dwelling
place "in the forest by a hollow ¹glade".

Calepine overtakes a bear and forces him to the ground.
When Calepine starts back, he finds nothing about him but
woods and forests. He goes west, then north and up and down
but he can not find his way out. At last he winds about
out of the forest and comes out upon a plain.

A length, by the side of the forest, he hears a woman
weeping. After he has given the woman the child, he is a-
lone under "the greenwood's side". He throws himself down
on the ²ground and there he spends the night.

1. Stanzas I to XIII
2. Stanzas XIV to XL

BOOK VI - CANTO V

Summary of Time

When the savage man has missed Calepine a long time, he goes straightway to find him. Then returning, he tells Serena by signs that he can not find Calepine. Serena begins to tear her hair and throws herself on the ground. There she lies a long time groaning and grieving. ¹ When the savage man sees her distress, he raises her up and tries to console her.

Day and night she increases her grief. At length, when there is no hope of his return, she mounts Calepine's horse and leaves the place. The savage man, upon seeing her take down the arms, soon prepares himself to accompany her. They set out together. The savage man attends her carefully day and ² night.

One day something happens to the harness on Serena's horse. The savage man realizes that something is wrong. Straightway he throws aside his arms and begins to repair the harness. A knight and his squire come up. They are Arthur and Timias.

After Timias is restored to Belphebe's favor, he has three enemies who decide upon the Blatant Beast as the sur-³ est means of securing his downfall. One day they send the

1. Stanzas I to VI
2. Stanzas XII to IX
3. Stanzas X to XV

Blatant Beast to be a bait to draw him away from Belphebe. Timias sets upon the beast so fiercely that the beast is forced to flee but not before he has torn Timias' flesh with his tooth.

Timias pursues the beast until he has almost spent his strength. At length he comes to a woody glade where his enemies are hiding. They fall upon him. He holds them off as best he can until at length he is so worn out that he begins to fall back, when now he hears in the forest the trampling of a horse. Soon he sees a knight approaching. As
¹soon as his enemies spy the knight, they flee.

Arthur asks Timias to give him an account of what has happened. They talk a while and then they start out.

Now they have come to where they see the savage man busy about Serena's horse. They also see the arms lying on the ground beside him. When Timias sees this, he attempts to take the arms away from the savage man. The savage man strikes back. Serena calls to Arthur to separate them.

²
Then Arthur asks Serena who she is. She tells him about how she has lost her lover and of the kindness of the savage man. They set out together to find some place where her wounds and those of Timias can be treated.

All along the way, Arthur tries to sooth the agony of

1. Stanzas XVI to XXII
2. Stanzas XXIII to XXVII

their pain. Serena tells Arthur about their encounter with Turpine and his lady. Arthur swears that as soon as he comes back he will avenge their wrongs.

Towards night they come to a little hermitage in which an old hermit lives. He is praying now when they arrive. When the hermit sees them, he gives them food and bids them rest. Neither Serena nor Timias can sleep that night.

The next morning they get up and begin to prepare for their journey but Timias and Serena are so weak they are forced to stay with the hermit. Arthur, who can stay no
1
longer, goes on with the savage man.

1. Stanzas XXVIII to XLI

BOOK VI - CANTO V

Summary of Place

The savage man goes into the forest to look for Calepine. When he returns alone, Serena throws herself on the ground groaning and moaning. The savage man lifts her from the ground. She and the savage man set out. On their way, the harness breaks and the savage man attempts to repair it. He throws his arms on the ground¹ beside him.

The squire pursues the Blatant Beast "through thick woods and brakes and briers" until he comes to "a woody glade" where his enemies are hidden in "guileful shade". They rush out "of their ambush" and fall upon him. The squire hears "a trampling steed" in the forest. When his enemies see Arthur, they flee into the wood².

Serena tells Arthur how she has lost her lover in the forest. They ride on together until they come to a plain where they find a little hermitage. Nearby they see a little chapel. When the hermit sees them in the place, he takes them to his hermitage and lets them graze their horses on the green³.

1. Stanzas I to X
2. Stanzas XI to XXII
3. Stanzas XXIII to XXXVIII

BOOK VI - CANTO VI

Summary of Time

The old hermit cares for Serena's and Timias' wounds and dresses them every day. One day, as he is caring for them, he finds that they are festering and now the inner parts have begun to putrify. He tells Serena and Timias that nothing more can be done for them, but that they must overcome these wounds themselves.

In a short while the wounds are cured. Then when Serena and Timias realize that they are wholly well, they take leave of the hermit. They travel on together until they meet a maiden riding upon a mangy jade.

Arthur, who is on his way to find Turpine, does not stop until he comes into the hall where he dismounts. He remains there while the savage man takes his horse to a stable near by. Before long, a groom comes and asks Arthur what he is doing there. He puts Arthur out. When the savage man comes back and sees this, he soon flies into a rage and running straight at the villain, falls upon him while he roars so loudly that all the people in the house come out.

When the people see the villain slain on the ground and the savage and the knight there, they fly upon them.

When the lord of the castle hears the uproar, he comes forth

1. Stanzas I to XVI
2. Stanzas XVII to XXII
3. Stanzas XXIII to XXIV

and is furious. He and his forty yeomen attack Arthur, but Arthur beats him back with all his might. When Turpine has once tasted Arthur's strokes, he begins to retire. He flees from room to room. At last he rushes into the room where Blandina is sitting. There Arthur overtakes him and strikes him to the ground in a swoon.

When Blandina sees this, she begins to shriek. She covers Turpine with her dress. Then she falls at Arthur's feet and entreats him for mercy which Arthur grants. Then she withdraws her garment covering Turpine. ¹Now Turpine has come to himself, but he still lies as though he were dead.

At last he rises. When Arthur sees how dismayed Turpine is, he upbraids him bitterly and removes his arms. While he is settling these things, he begins to think about the savage man. He finds him surrounded with slaughtered bodies and try-²ing to kill those who remained. When Arthur sees him raging so, he stays him and brings him into the room where Turpine is.

When the savage man sees Turpine, he recognizes him as the knight who lately mistreated Calepine. Then, in a rage, he seizes Turpine but Arthur holds him off. Arthur spends the night there. All night, while Arthur is resting, Turpine is waiting to carry out his scheme of vengeance. The next³ morning, the prince leaves early.

1. Stanzas XXV to XXXII
2. Stanzas XXXIII to XXXIX
3. Stanzas XL to XLIV

BOOK VI - CANTO VI

Summary of Time

Arthur keeps on until he comes to a hall where he dismounts. The savage man takes the horses to the stable nearby.

When the people in the house see their groom lying on the ground slain, they rush upon Arthur and the savage man. The lord of the castle, Turpine, comes out and sees the bodies strewn all over the ground.¹

In the combat between Arthur and Turpine, Turpine is forced to flee from room to room and place to place. At last he comes to the chamber where Blandina is. There Arthur strikes him to the ground. When Turpine comes to his senses, Blandina helps him up from the ground.²

Arthur brings the savage man into the chamber where he recognizes Turpine.

1. Stanzas I to XXIV
2. Stanzas XXV to XXXIX

BOOK VI - CANTO VII

Summary of Time

As soon as Arthur is out of sight, Turpine follows. He keeps behind until he can find the proper time and place to wreak his vengeance. At last he meets two knights to whom he complains about the prince. They promise him aid. Soon they ride forward. In a little while, they see the prince ahead.

Then one of them calls to Arthur to stop. Arthur kills one of them, the other begs for mercy. He tells Arthur that Turpine is the cause of their attack upon him. Arthur sends the young knight for Turpine.

The young knight and Turpine come, ere long, to the place where Arthur lies asleep. ¹When Turpine spies him, he thinks he is dead, but when he comes closer he notices that he is sleeping. Turpine wants to turn back but the young knight keeps him. While they are debating, the savage man appears. When he sees the two knights near Arthur, he seizes his weapon to kill them. At this, Arthur wakes. When he sees Turpine there, he falls upon him and throws him to the ground. As he lies there, Arthur puts his foot on his neck as a symbol of his servility. Then he removes from him every ²vestige of knighthood. After all this, Arthur hangs Turpine by the heels to a tree.

1. Stanzas I to XX
2. Stanzas XXI to XXVII

THE STORY OF MIRABELLA

One day when Cupid held his court as he usually did at each St. Valentine, it happened that when the rolls were read, there were many lovers missing. Cupid investigated and found that Mirabella was the cause of their absence. When Cupid heard this, he sent for Mirabella. She was shortly brought before him and tried. Judgment was passed upon her. When she realized what the judgment was, she began to sue for mercy. Cupid, thereupon, tempered the sentence to wandering through the world, accompanied by Disdain and Scorn, until¹ she had saved as many loves as she had lost.

She has wandered two years and only saved two loves while during the preceding two years she had destroyed twenty two. Now she is upon her way when she meets Serena and the squire. When the squire sees Disdain and Scorn handle her so cruelly, he attempts to take the bridle from Scorn. The villain rushes at him so fiercely that he slips and falls. When he falls, the villain strikes him a deadly blow. When he recovers, he finds himself bound and without hope of aid. Then the villain makes him get up. The villain leads the squire by a rope.

When Serena sees him fall, she is confident that he has been slain. She flees and seeks a long time² before she finds Calepine.

1. Stanzas XXVIII to XXXVII
2. Stanzas XXXVIII to L

BOOK VI - CANTO VII

Summary of Place

When the two knights ride against Arthur, one of them strikes him on the shield so that his lance falls on the floor. Arthur gives him a blow that sends the knight to the ground. The other knight, Arthur knocks from his horse so that he falls against "the cold hard earth".

The surviving knight brings Turpine to the place where Arthur lies sleeping on the "grassy ground". While Turpine and the knight are talking, the savage man comes out of the wood, back to the place where¹ he sees Arthur asleep.

Arthur awakes and hurls Turpine to the ground. As he lies there on the grass, Arthur puts his foot on his neck as a sign of his servility.

Mirabella is arraigned before the bar of Cupid. She is sentenced to wander through "this world's wide wilderness". She has wandered now two years throughout the world and is upon her "weary way"². Disdain has forced her along through "thick and thin, through mountains and through plains".

Timias wrestles with Scorn. Scorn strikes him with his iron club so that he falls to the ground.

Serena flees and passes through many perils on the way.³

1. Stanzas I to XXIII
2. Stanzas XXIV to XXXIX
3. Stanzas XL to L

BOOK VI - CANTO VIII

Summary of Time

They pass along and meet Arthur and Sir Enias. Timias is ashamed when he sees Arthur. When Enias perceives that Timias and Mirabella are captives, he asks Arthur for permission to free them.

Enias sets upon Disdain but the villain drives him to the ground. With that Scorn rushes in. While Enias lies there, they bind him. When Arthur sees this, he soon buckles on his arms and flies upon Disdain. They struggle. At last, when Disdain sees that his blows are spent in vain, he draws back with all his might to make an end of Arthur. Arthur strikes him down. Soon he leaps upon the villain, but when Mirabella sees this, she begs Arthur to release him or¹ her life would have a lamentable end. Then Arthur asks her to explain.

Then Arthur turns back to the squire, who has been standing bound all this time. When Arthur approaches, he recognizes Timias. Meanwhile, the savage man, when he sees Disdain oppressing the other knight, flies upon him but Arthur checks him. Mirabella goes on with Disdain and Scorn. The others set out together.

2

Serena flees a long time until at last she thinks she is

1. Stanzas I to XVIII
2. Stanzas XIX to XXXII

safe. Then looking around and seeing nothing to frighten her, she gets down from her horse and sits thinking about her great grief. She blames Calepine, who all this while has been enduring many perils for her sake. When she has reviewed all her complaints, she lies down on the grass.

Towards evening some savage people find her there. As soon as they see her, they begin to rejoice, but when they see her face, they begin to talk about whether they should eat her there or save her for many meals. They decide to let her finish her sleep.

¹
When Serena wakes and finds these savage people about her, she cries out. They take her into a little grove where they erect an altar very shortly. Now at eventide, they make ready for the sacrifice. When everything is prepared, they set Serena before the altar.

²
That same evening Calepine comes to the woods. He has sought Serena a long time. Now, unaware of the perils that beset Serena, he sleeps until he hears her cries. He catches up his arms and soon reaches the place where he hears the cries. He finds one of the fiends about to stab Serena.³Then he strikes the knife from the villain's hand and turns upon the rest of the band.

1. Stanzas XXXIII to XL
2. Stanzas XLI to XLVI
3. Stanzas XLVII to XLIV

Calepine passes all that night without knowing that it
is Serena whom he has saved. The next day she is made known
to him ¹ at last.

1. Stanza LI

BOOK VI - CANTO VIII

Summary of Place

As Mirabella and the two villains pass on their way with Timias as their captive, they meet Arthur and Sir Enias. Disdain strikes Enias to the ground. Arthur, on the other hand, gives Disdain a blow on the knee that sends him to the ground.¹

Serena has fled "through briers and through bushes, through hills and dales". She alights on the plain where she lies down on the grass. "In these wild deserts" there live some savage people who come that way toward evening. They approach the place where Serena lies sleeping. They place themselves about her on the grass and wait for her to wake. When she wakes, they take her to a little grove in which they erect an altar. Now when "eventide has spread his wings² through the heavens wide", they make ready for the sacrifice.

Calepine chances to come to the grove as he roves through the woods after having sought Serena through "many a soil". He rushes into the thickest throng and lays the³ savage, who is about to make the sacrifice, on the earth.

1. Stanzas I to XVI
2. Stanzas XVII to XLIV
3. Stanzas XLV to XLIX

BOOK VI - CANTO IX

Summary of Time

Calidore is pursuing the Blatant Beast. One day, as he is following the chase, he happens to see some shepherds who are playing on their pipes and singing while their sheep are grazing. He asks them if they have seen the Blatant Beast. They tell him that they have not.

Then one of them, seeing him sweat so, offers him a drink and something to eat. Then when he has finished eating, he sees Pastorella, whom all the shepherds love. He is so struck with her beauty that he stands a long time gazing upon her. He stays on until the day¹ is far spent. By this time, night is creeping on. Then the old sire bids the shepherds take their flocks home.

Pastorella obeys. Then all the rest rise and gather their sheep together. Melibee, the old sire, seeing Calidore left alone, invites him to his home for the night.

When they have eaten, Calidore begins to thank his host and to commend the happy life that the shepherds live. The old shepherd relates the beauties of the simple life they live. While he talks, Calidore listens eagerly to every word.² Calidore asks permission to stay with them a while.

1. Stanzas I to XIII
2. Stanzas XIV to XXXI

So Calidore stays there that night and for a long time afterwards. During this time, he entertains Pastorella with every courtesy he can invent. In order to have her company every day, he accompanies her when she goes to the fields with her flock. Calidore dresses himself in shepherd's clothes and keeps Pastorella's sheep every day while she plays. ¹ At evening he brings them to the fold.

Coridon, Pastorella's shepherd lover, begins to grow jealous and to complain that Pastorella is loving the stranger. When ever Coridon comes where Calidore is, he scowls and bites his lip. When Coridon does a kindness for Pastorella, Calidore, on the other hand, commends him.

One day when the shepherds meet for their sport, they decide that Calidore should lead the dance. Calidore declines and lets Coridon have the place. When Pastorella takes the flowery garland from her head and places it on Calidore, Calidore gives it to Coridon.

At another time when the shepherds are practicing games and masteries, Coridon challenges Calidore to a wrestling match. Calidore wins. Calidore, however, gives the prize ² to Coridon. Thus Calidore continues there a long time.

1. Stanzas XXXII to XXXVII

2. Stanzas XXXVIII to XLVI

BOOK VI - CANTO IX

Summary of Place

Calidore pursues the Blatant Beast through many paths and passes, "through hills, through dales, through forests, and through plains". From court he follows him to cities; from cities to towns, from towns into the country, from the country back to private farms, thence into open fields where the shepherds keep their flocks. He chases him close to the folds and to the little cots¹ of the shepherds.

Calidore sees Pastorella sitting "upon a little hillock".
At evening Melibee bids the shepherds go to their homes.
Calidore goes home² with Melibee.

After Calidore has staid there a long time, he dresses himself in shepherd's clothes and goes into the field to care for Pastorella's flock. He cares for them all day and in the evening brings them back to the fold.³

1. Stanzas I to IV
2. Stanzas V to XVI
3. Stanzas XVII to XXXVII

BOOK VI - CANTO X

Summary of Time

One day, while Pastorella is some where else, Calidore goes to a place where he hears music and the thumping of many dancing feet. He draws nearer and sees many ladies dancing and a shepherd piping for them. Calidore stands there watching for a long time. He decides to find out who they are. He moves closer to them, but as soon as they see him, they vanish. He asks the shepherd boy, Colin Clout, about what he has seen. When Colin Clout has finished speaking, Calidore begs his pardon for having frightened the dancers off. Calidore and Colin Clout spend a long time¹ talking.

Calidore goes back to Pastorella, for whom he does daily service. Everything Calidore does for Pastorella always brings about contention on the part of Coridon.

One day, as all three of them go out to gather strawberries, a tiger surprises Pastorella. She cries out for help. When Coridon hears her cries, he goes to her, but when he sees the tiger, he speeds away as fast as he can. Calidore, on the other hand, soon comes to her aid. When he sees the tiger, he kills him. From this time on, Pastorella begins daily² to show her favor to Calidore. Calidore

1. Stanzas I to XXX

2. Stanzas XXXI to XXXVII

woos Pastorella so well that at last he wins her.

One day while Calidore is away hunting, a band of lawless people invade Melibee's place and that of all his people, despoiling the houses and driving away the flocks. The brigands take Melibee and his people captive and carry them off into a cave. When Pastorella is brought into the place, she thinks she is in hell. Here she does nothing but lament ¹
day and night.

1. Stanzas XXXVIII to XLIV

BOOK VI - CANTO X

Summary of Place

One day, as Calidore is ranging the fields, he comes to a place in an open plain on a hill, bordered about with a very high wood. At the foot of the place is a gentle stream. The place is called Mount Acidale.

Calidore hears many feet that echo through the woods thumping on the ground. He dares not go into the "open green", but hides "in the covert of the wood". These are the Graces who dance on this hill day and night. Calidore finally rises out of the woods and goes toward them, but they vanish.

When Calidore leaves Colin Clout, he goes back to his "rustic wonne" where Pastorella is. One day Calidore, Pastorella and Coridon go into the green wood to gather strawberries. A tiger rushes out of the wood and siezes Pastorella. Calidore strikes the tiger so that he falls to the ground.

One day when Calidore is in the woods, a band of brigands carries Melibee and his people off to their dwelling on a little island. They make their way underneath the ground through hollow caves. When Pastorella is brought to this ²
place she thinks she is in hell.

1. Stanzas I to XVII
2. Stanzas XVIII to XLIII

BOOK VI - CANTO IX

Summary of Time

One day while Pastorella is in the den, the captain of the brigands sees her and falls in love with her. From that day on he shows her many kindnesses and seeks her love. He does not let her rest day or night, for he watches her all night and molests her all day.

At last when Pastorella realizes that she can not put him off any longer, she decides to show some signs of favor. From then on, she treats him more graciously until she finds that she is not profiting by this attitude, so then she feigns illness.

During the time¹ she is lying ill, a band of merchants comes to the island to buy slaves. These merchants want Pastorella but the captain refuses to sell her. A fight ensues in which old Melibee and his wife are killed and Coridon escapes. The captain is killed and Pastorella is wounded. When the captain is killed, the battle ceases. When the merchants move the carcasses aside, they find Pastorella still alive. Then they do all they can to revive her. They work² so well that at last her life is restored. When they see that Pastorella will live, they leave her with one of the brigands.

1. Stanzas I to IX
2. Stanzas X to XXIV

When Calidore returns and finds his cottage spoiled and Pastorella gone, he starts out to look for her. At last he runs into Coridon who tells him that Pastorella died with the others. When Calidore hears this, he almost dies with anguish. After he has grieved a while, ¹then he asks Coridon to direct him to the place where Pastorella is.

When they come near the place, they see flocks of sheep grazing, which they recognize as the flocks stolen from them. Calidore wakes up the men who are caring for the sheep. Then he sits down beside them and talks about many things. He gets himself hired to look after the flocks. They stay there all day until dark. Then when night draws on, the ²thieves take them to their dens where they shortly grow acquainted with all the secret parts of the place.

At length, in the dead of the night when all the thieves are asleep, Calidore arms himself and goes to the cave. When he gets there, he finds it locked, but he breaks through. When he comes in, he begins to call for Pastorella. When Calidore and Pastorella find each other, they rejoice.

By this the brigands flock to the cave, but Calidore blocks the entrance and slays them as they approach until ³the entrance is manned with bodies. Then when no more dare

1. Stanzas XXV to XXXV
2. Stanzas XXXVI to XLI
3. Stanzas XLII to XLVII

approach, he rests until day. He slays so many brigands until the way is strewn with the dead bodies. Then he goes back to the cave for Pastorella and at last revives her.
¹
This done, he takes all the treasures and spoils from the den and gives them to Coridon. Calidore takes Pastorella away.

1. Stanzas XLVIII to LI

BOOK VI - CANTO XI

Summary of Place

While Pastorella is "in these hellish dens", the captain of the brigands pays court to her. While she lies ill, a band of merchants arrives on the island to buy slaves.

When Calidore returns from the woods, he finds his cottage spoiled and Pastorella gone. He looks for her through the woods and the plains, but he can find no trace of her.
 He meets Coridon who guides him to the place¹ where Pastorella is. As they draw near, they see men caring for sheep on a hill not far away. When they reach there, they find the thief, who is supposed to be guarding the sheep stolen from Coridon, asleep in the shade of a bush.²

Calidore wakes the thieves and sits down beside them on the green. That night they go with the brigands to their "hellish dens". During the night, Calidore goes to the cave, but he finds it locked. A thief rushes to the entrance but Calidore slays him. The other thieves begin to press into the cave. Calidore stands in the entry and slays them as they approach. The next morning he goes out in the open light where the brigands are waiting for him. He strews the way³ with their bodies and those that remain flee to their caves. Then he goes back to Pastorella and revives her. After he

1. Stanzas I to XXXV
2. Stanzas XXXVI to XXXVIII
3. Stanzas XXXIX to XLIX

has revived Pastorella, he goes all through the ¹dens and
takes the treasures they contain and gives them to Coridon.

1. Stanza LI

BOOK VI - CANTO XII

Summary of Time

When Calidore takes Pastorella from the brigands, he travels on and carries her to the castle of Belgard. Sir Bellemoure and his lady, Claribell, live in the castle.

Claribell had loved Bellemoure against her father's wishes. She had secretly married Bellemoure and had borne him a child. She had given the child to her maid. The maid took the child out into the empty fields and left it. She watched nearby until she saw a shepherd find the child. After¹ the father's death, she and Bellemoure lived together in the castle.

They receive Calidore and Pastorella graciously. They stay here until Pastorella grows strong. Then Calidore decides to return to his quest which he has given up for so long. He leaves Pastorella with Claribell while he seeks the Blatant Beast.

During his absence, Pastorella grieves for Calidore day and night though Melissa, Claribell's maid, does all she can for her. One morning when Pastorella is dressing, Melissa notices a mark on her chest exactly like the one she had seen on Claribell's child. She goes straight to Claribell and tells her of her discovery. Claribell stays no longer² to in-

1. Stanzas I to X

2. Stanzas XI to XIX

quire but hastens to Pastorella whom she embraces and holds a long time in her arms. Then she asks her many questions and at last convinces herself that Pastorella is her child. Then she runs to Bellemoure and tells him. Bellemoure rejoices with her.

Calidore, all this time, is looking for the Blatant Beast. At length he finds him in a monastery. As soon as Calidore approaches, the Beast flees but Calidore overtakes him. Calidore gets him down after much struggling. ¹When the Beast sees that he can avail nothing by force, he begins to revile Calidore with his hundred tongues. At last when Calidore sees the Beast's strength fail, he muzzles him. The Beast is so afraid of Calidore that he follows him like a dog all through Faery Land. The Beast remains like this for a long time until he breaks his chain and gets at liberty again. ²Now he ranges through the world as he formerly did.

1. Stanzas XX to XXXIII.
2. Stanzas XXXIV to XL

BOOK VI - CANTO XII

Summary of Place

Calidore brings Pastorella to the castle of Belgard where he leaves her while he seeks throughout the world for the Blatant Beast.

One morning Melissa notices a mark on Pastorella's chest exactly like the one on Claribell's child whom she had left in the open ¹fields.

Calidore seeks the Beast through every place. Through all estates he finds traces of the massacres the Blatant Beast has left. Calidore, who has left no place unsought, finds the Blatant Beast in a monastery where he has broken into the cloisters and thence into the ²church. The Beast speeds away when he sees Calidore. Calidore overtakes him in a narrow place and muzzles him. The Beast follows Calidore all through Faery Land for a long time.

Now the Beast has broken his chain and is ranging at ³liberty in the world again.

1. Stanzas I to VII
2. Stanzas VIII to XXV
3. Stanzas XXVI to XL

BOOK VI

Summary of Time

The story of Calidore, or of Courtesy, in Book VI, begins after Artegall has restored Irena's kingdom and has left the Savage Island. Artegall is evidently on his way back from the Savage Island when Calidore meets him.

In the first canto of Book VI, the action probably takes place in two days and a night, that is, from the time Calidore meets the squire until he conquers Crudor. He stays in the castle, however, until his wounds are healed and then he starts out again. For this reason, it is impossible to estimate the time this canto covers.

In the second canto, there is a subsidiary story which takes up a large part of the canto. The youth relates how he happened to be in Faery Land, where he has been since he was ten years old. The events in the narrative proper consists of Calidore's meeting with the youth, who has just killed a knight, and hearing the lady and the youth tell their stories. Therefore, not more than several hours are required to cover the action proper in this canto.

In the third canto, not much of the story is devoted to Calidore. He spends the night at the castle of Aldus and the next morning he carries Priscilla home to her father. Calidore spends a short while with them before he sets out again. He meets Calepine and Serena on the way. The remainder of

the canto is concerned with Calepine and Serena. They spend the night by the river and start out the next morning. During the day Calepine meets Turpine again.

In the fourth canto, the action in the beginning of the canto takes place on the same day as the events in the last part of the preceding canto. How long Calepine and Serena stay with the savage man can not be estimated for they stay there until Calepine has grown strong again. The rest of the canto takes place in a day and a night.

In the fifth canto, the indications are that it is quite a long period from the time Calepine leaves until the savage man and Serena meet Arthur and Timias, judging from the frequent use of the words "for a long time", "at length", "day and night" and the like. An account is given of what has happened to Timias since he was restored to Belphebe's favor in Canto VIII of Book IV. How long this has been is beyond calculation. After Serena meets with Arthur and Timias, they travel along together until nightfall. Then they spend the night in the hermitage. The next morning Arthur leaves them.

In the sixth canto, Timias and Serena stay with the hermit until their wounds are cured. On their way, they meet a maiden riding on a mangy jade. Then the story turns to Arthur, who overcomes Turpine in the meantime. Arthur spends one night in Turpine's castle.

In the seventh canto, the action, as far as Turpine and

Arthur are concerned, probably takes place in a day. Then the story changes to Mirabella, the maid on the mangy jade. Her story covers a period of about four years prior to her meeting with Timias and Serena. The encounter between Timias and Disdain takes place immediately after their meeting. Serena flees and searches a long time before she finds Calepine.

In the eighth canto, no mention is made of the length of time that elapses before Mirabella and Disdain, who is leading Timias by a rope, meet Arthur. Timias is freed. Then the story switches back to Serena, who has been fleeing a long time. She dismounts finally and towards evening she is captured by a band of savage people. Calepine frees her that same evening. The next morning, they recognize each other.

In the ninth canto, the story of Calidore is taken up again. This canto covers Calidore's stay with the shepherds. The best that can be said about the length of time Calidore stays there is as Spenser has said it: "Thus Calidore continued there long time". - Stanza XLVI

In the tenth canto, again we find the statements of time equally as indefinite as those of the preceding cantos. No estimate could possibly be made.

In the eleventh canto, Pastorella is freed from the brigands and brought to the castle of Belgard. There is no

way of determining how long Pastorella stays in the cave before Calidore rescues her. The actual rescue takes place during the night and the next morning.

In the twelfth canto, Pastorella is restored to her parents from whom she has been separated since birth and Calidore captures the Blatant Beast. Here again the time is indeterminable.

Book VI, like the other books of The Faery Queen, is vague and indefinite as to time. Occasionally, it is noted, the space of a night or a day is mentioned. Other than that, there is nothing on which an estimate as to time can be based. In the story of Mirabella, we are told that she had destroyed twenty two lovers in the two years before her sentence and had saved two in the two years after her sentence. This mention of time, however, occurs in a story subsidiary to the narrative proper.

BOOK VI

Summary of Place

In the first canto of Book VI, Calidore comes to Bixana's castle. The castle is upon a "rocky hill" "hard by a strait".

In the second canto, Calidore meets a young man not far from Bixana's castle. The young man tells him that his father had ruled in Cornwall and that he had been sent from the land where he was born, which was called "Lionness", to Faery Land. These references to place appear in a story not connected with the story proper. The action of the canto is not designated as being in any particular place.

In the third canto, Calidore pursues the Blatant Beast through the woods and Calepine wades across the river to Turpine's castle where he spends the night before the castle gate.

In the fourth canto, the scene is laid in the savage man's dwelling "in the forest by a hollow glade". Calepine is lost in the forest.

In the fifth canto, the action takes place in the forest until Serena and Arthur come to a plain where they find a little hermitage.

In the sixth canto, the scene is laid at Turpine's castle.

In the seventh canto, it is not told where Arthur meets the two knights. When the savage man comes out of the wood,

he comes to the place where Arthur is sleeping. Evidently, his combat with the two knights does not take place in the woods.

Indications of place in the story of Mirabella are indefinite also.

In the eighth canto, Mirabella and her two attendants meet Arthur and Enias on the way. Serena, meanwhile, has fled over hills and dales and finally comes to a plain where she alights and the savage people find her. They take her to a grove where Calepine rescues her.

In the ninth canto, Calidore pursues the Blatant Beast until he comes to the fields where the shepherds keep their flocks. Here he finds Pastorella and Melibee to whose home he goes.

In the tenth canto, Calidore sees the Graces dancing on the plain on the top of Mount Acidale, perhaps a mountain favored by Venus. Acidalia was a surname of Venus, according to ancient mythology. Venus' bower on "Acidalian mount" was referred to in Book IV, canto V, stanza V. Mount Acidale, therefore, would seem to be purely mythical. While Calidore is in the woods, brigands carry Melibee and Pastorella off to their dwelling on a little island.

In the eleventh canto, the scene is laid, for the most part, in the den of these brigands.

In the twelfth canto, Calidore brings Pastorella to the castle of Belgard where he leaves her while he pursues the Blatant Beast over "all estates" until he comes to a monastery where he captures him.

The sixth book of The Faery Queen, as may be seen, is as indefinite as to place as the preceding five books.

BOOK VII.

The Legend of Constancy

BOOK VII - CANTO VI

Summary of Time

Mutability seeks first on the earth to obtain dominion. When she has established herself on earth, she aspires to build her empire in heaven. First, she passes the region of the air and of fire. Thence she climbs to the circle of the moon. She does not stop until she reaches the place where Cynthia sits.

When Mutability sees Cynthia's palace, she burns with envy. Soon she begins to displace Cynthia by force. Cynthia refuses to yield to her. Therewith Mutability threatens to strike her if she does not consent. At this, the moon and the stars stand still. ¹ Meanwhile the lower world is quite darkened. They run to Jove to ask the cause.

When Jove hears about the situation, he is much troubled. Soon he sends Mercury to find out. Mercury soon arrives where Mutability and Cynthia are striving. At last he bids Mutability to cease molesting the moon and to come before Jove to answer charges for her misdoings. As Mercury is about to lay his wand upon Mutability, she turns and tells him that Jove's command means nothing to her since she has no esteem for him. ² Mercury stays no longer.

1. Stanzas I to XIV
2. Stanzas XV to XVIII

When Mercury gives Jove the message from Mutability, all the Gods are disturbed except Jove. Jove asks suggestions from the Gods as to the best thing to do.

Meanwhile Mutability soon resolves that while the Gods are troubled, she should set upon them. She goes to Jove's palace. At the sight of Mutability, all the Gods rise in great amazement. Jove bids her speak.

While she is talking, the Gods listen and mark well her grace. When she pauses a while, Jove asks her why the failure of others to do the thing she is trying to do has not dissuaded her. He siezes his brand to strike her but when he looks on her lovely face, he stops and speaks to her more mildly. Mutability tells Jove that nothing will change her.
¹
Soon the time and place are set for the trial.

When Ireland flourished in fame and wealth far above the other islands of Britain, the Gods were accustomed to resort to Arlo Hill for their pleasure. In the streams of Molanna, Diana used often bathe. Faunus wanted to see Diana bathe so he bribed Molanna to allow him to watch her. First, he bribed Molanna by flattery, then by gifts and then
²
 he promised to get Fanchin, whom Molanna had long loved, to return her love.

³
Then, one day, Diana came to Molanna to bathe. Faunus

1. Stanzas XIX to XXXVI
2. Stanzas XXXVII to XLIV
3. Stanza XLV

was watching. He broke out into a laugh which Diana heard. She ran straight to him and caught him. The nymphs shook him and pulled him about by the horns. At length, when they had shaken him enough, they began to decide upon the punishment to give him. The nymphs brought him before Diana, to whom he confessed that Molanna had betrayed her. Then all at once, the nymphs laid hands on Molanna. When they had chased Faunus until they were weary, they turned back to Molanna and overwhelmed her with stones. ¹Thereafter Diana abandoned Arlo Hill and the Molanna.

1. Stanzas XLVI to LIV

BOOK VII - CANTO VI

Summary of Place

Mutability seeks first to establish herself on the earth. When she has conquered the earth, she begins to cast her ambition to the empire of the heavens. She passes through the regions of the air and of fire and comes to the circle of the moon where she finds Cynthia sitting on her ivory throne. She bids Cynthia descend and let her have the throne.

Meanwhile, the lower world is darkened. They run to Jove's palace and beating on his gates, begin to cry to him to tell them what has happened to throw them into darkness. Jove sends Mercury down to the circle of the moon to find out. Mutability tells Mercury that Jove's command for her to leave Cynthia's bower means nothing to her since she is seeking all their ¹kingdoms.

Mercury goes back to the highest sky where Jove has his principal estate. He finds Jove with all the Gods congregated about him.

Mutability, meanwhile, comes to Jove's palace. Jove shakes "his nectar-dewed locks" so that all the skies and all the ²world ³quake with terror. Jove sets Arlo Hill as the place for Mutability's trial.

1. Stanzas I to XVIII
2. Stanzas XIX to XXX
3. P. W. Joyce, in an article called "Spenser's Irish Rivers" which appeared in Vol. 97 of FRAZER'S MAGAZINE in 1878, has treated very carefully Arlo Hill and the surrounding country through Ireland and the rivers whose names appear in this canto and the following. Reference is here made to that article.

When Ireland was flourishing, all the Gods used to resort to Arlo Hill for rest and for pleasure. Here Molanna sprang out of two marble rocks on which there grew a grove of oaks. The Molanna tumbled down through many woods and "shady coverts" until she came to a plain where she drowned the valleys of the plain.

Diana was accustomed to bathe in the streams of the Molanna. After her bath, she would lie on the "downy grass"¹ in "covert shade". One day Diana came to "this sweet spring" to bathe. She heard a noise and started out of the brook. She ran straight to the bush where she heard the noise and there she found Faunus.

After the nymphs had chased Faunus through all the woods and dales and their cries had echoed and re-echoed to the sky, they turned on Molanna. After that Diana abandoned Arlo Hill and the Molanna and placed a curse on them² that thieves and robbers should infest those hills.

1. Stanzas XXXI to XLII

2. Stanzas XLIII to LV

BOOK VII - CANTO VII

Summary of Time

At the time agreed upon, all the Gods and all creatures assemble at Arlo Hill. Then Dame Nature issues forth. Before her comes Mutability to plead her case. She asks Nature to call the seasons before her for proof. After the seasons, she calls the months. After the months, day and night appear, ¹then the hours and after all come Life and Death.

When these are past, Mutability asks Dame Nature if any one can deny that Change rules every thing in the lower world. Then Jove asks if the Gods do not control Time who controls these things. Mutability shows that even the Gods, except Jove, are subject to Change. She proves, however, that every one agrees that Jove was born in this world. Then she tells him that he is a mortal and subject to her.

After a long silence,² Nature gives her decision in favor of Jove. Then the assembly is dismissed and Nature disappears.

1. Stanzas I to XLV
2. Stanzas XLVI to LIX

BOOK VII - CANTO VII

Summary of Place

The Gods assemble on Arlo Hill for the trial of Mutability. All other creatures come, too, so that Arlo can scarcely hold them. They fill every hill and every plain. Dame Nature sits in a pavilion "in a fair plain upon an equal hill".

Mutability comes before Dame Nature's throne. The seasons and months pass by. March is riding on a ram that swam the Hellespont. April is riding on a bull which led "Europa floating through the Argolic floods". July sits¹ upon a lion that "did forray the Nemaenan forest".

Mutability shows how Cynthia was bred and nursed on "Cynthus' hill" and that some say Jove was born in Crete; others in Thebes; and others elsewhere but that they all² consent that he was born here in this world.

1. Stanzas I to XXXVI

2. Stanzas XXXVII to LIII

BOOK VII

Summary of Time

This story of Mutability, as related in these two cantos, has no bearing whatsoever upon any other part of The Faery Queen. The action in both cantos moves rapidly. However, here too, the time element is vague and uncertain. As for the sixth canto, the story of Mutability probably takes place in one day. The trial of Mutability, as related in the seventh canto, is continuous and no doubt takes place in one day.

A subsidiary story about Faunus and Diana is thrown into the sixth canto. It has no bearing on the story of Mutability, except to give the background of Arlo Hill on which the trial is to take place. Even at that, the story is more concerned with the Molanna than with Arlo Hill. From the stand point of time, it has no bearing at all on the narrative proper.

BOOK VII

Summary of Place

In the sixth canto, Mutability attempts to establish her dominion over the heavens after she has established herself on earth. She goes to the circle of the moon where she finds Cynthia seated on her ivory throne. Jove sends Mercury down from his "highest estates" to find out the cause of the disturbance.

In the seventh canto, the scene is laid on Arlo Hill. There appear in this canto the names of many places that have no bearing on the narrative proper.

These two cantos of the unfinished Book VII are purely mythical. However, it is worthy of note that Spenser has named in the seventh canto of this book a place which may be geographically located. Reference is made to foot note 3 on page 293 of this thesis.

CONCLUSION

A careful examination of the element of time in the narratives proper of *The Faery Queen* shows that there is no clear cut or well defined scheme of time in these narratives. The narrative proper in each book, with the exception of the fragment of the seventh book, which is wholly independent, logically follows the narrative proper of the preceding book. The story in each book depends, in some measure, on the story in the book which precedes it, and each book, so far as the element of time is concerned, begins after the end of the book which it follows, with one exception. The fifth book, in point of time, begins at the end of the sixth canto of the fourth book. It is impossible to estimate the length of time all six books cover, as may be seen from the foregoing summaries.

Very few statements of definite periods of time appear in the narratives proper. Such expressions as "at length", "for a long time", "a while", "soon", "ere long" and "when-as" constantly occur. These expressions, of course, throw no light on the amount of time covered. Occasionally, it is possible to estimate the passage of a day or a night or several days from the events as they take place. For the most part, however, time is indeterminable.

In the first book, there is only one statement of

time that has any bearing on the narrative proper, that is the statement the Redcross Knight makes about having been in the dragon's dungeon "three moons". The Redcross Knight spends three days fighting the dragon. This is a case where time may be estimated from the events as they take place.

In the second book, Guyon says he has been away from Faery Court three days. It is definitely stated that Guyon spends three days in Mammon's underground palace. Guyon sails two days. On the third morning, he reaches the Gulf of Greediness.

The third book is very much confused. It contains a number of subsidiary stories that are not pertinent and are not connected with the main narrative. There are definite references to time in the story of Britomart's life prior to her arrival in Faery Land, in Merlin's prophecy, in the recounting of the birth of Belphebe and Amorett and in the tale that the Squire of Dames tells. These statements of time, however, are not to be considered since they appear in subsidiary narratives.

In the narrative proper, the dwarf tells Arthur that it has been five days since Marinell's death and four days since Florimell left the Faery Court. The inconsistencies in this connection were noted in the summary of time of

Canto V of Book III.

Soudamore complains that Amorett has been Busirane's captive for seven months. Since there is nothing in the preceding stories to which to tie this statement of time, it offers nothing on which to base an estimate of the element of time as a whole.

In the fourth book, Artegall promises to return to Britomart in three months. It is stated that Florimell has been in Proteus' dungeon seven months. Britomart and Amorett spend an evening and a night in a castle. Three days pass at Satyrane's tourney.

In the fifth book, the dwarf tells Artegall that Florimell's wedding will take place in three days. Sir Sergis informs Artegall that Grantorto has given Irena ten days in which to find a champion. Artegall makes the trip to the Savage Island in one day. Three days of jousting pass at the time of Florimell's wedding.

In the sixth book, Calidore spends the night in Aldus' castle. Calepine and Serena spend the night by the river in front of Turpine's palace. There are definite references to time in Tristram's story and in the story of Mirabella, both subsidiary stories, which, therefore, will not be considered.

In the seventh book, there are no definite references to time.

It can be seen from the statements of time enumerated above, how seldom a definite reference to time is made in *The Faery Queen*. With the great number of characters and events in the narratives, time has been disregarded as an important feature in the telling of the stories. It is apparent, therefore, that Spenser had no definite scheme of time in the narratives proper of *The Faery Queen*.

Spenser has given place, as an element in the narratives proper of *The Faery Queen*, no greater attention than the element of time. "On the way", "on the plain", "a castle", "the forest", "deserts wild" and the like occur frequently. Such words indicate the indefinite location of the places in which the scenes are laid.

In the first book, Una and the Redcross Knight are travelling toward her parent's kingdom on the Euphrates, or Eden, as Spenser calls the country. They reach Una's native soil. The Redcross Knight leaves after he has staid a while.

In the beginning of the second book, the statement is made that after the Redcross Knight departs from Eden, Archimago frees himself and starts his trickery again. He

brings the Redcross Knight and Guyon together. This meeting, of course, takes place outside of Eden. There is nothing to indicate, however, where the meeting takes place except that it occurs "in a pleasant dale betwixt two hills". From this point on, the scenes are laid in places that can not be located geographically.

It would seem that it was Spenser's deliberate intention to be indefinite as to place in the narratives proper of *The Faery Queen*. Spenser has placed the Faery Court at "Cleopolis" "in the widest ocean". The location of the Faery Court, therefore, is purely mythical. The characters in the various books move about on earth and in mythical places under the earth with equal ease.

Arlo Hill is the place where Mutability's trial is held in the seventh canto of Book VII. This reference to Arlo Hill and the reference to Eden in the first and second books are the only references in the narratives proper of *The Faery Queen* to places possible of geographical location. Other than these two references, what ever references have been made to definite places have been made in stories subsidiary to the main narratives.

This study shows conclusively that Spenser had no definite scheme of time and place in the narratives proper of *The Faery Queen*.

VITA

Alice Rebecca Burke, Charlottesville, Virginia

A. B. degree from The College of William and Mary,
Williamsburg, Virginia, 1921

Two summers of non-credit graduate work at The
University of Virginia

Head of Latin Department, Danville High School,
Danville, Virginia, 1921-23

Ll. B. degree from The University of Virginia,
Charlottesville, Virginia, 1926

Legal Department of J. E. Jarratt Company, San
Antonio, Texas, 1926-1930

Spent summer of 1930 in Europe

Familiar by travel with all of United States and
Mexico

Member of Alpha Chapter of Phi Beta Kappa, 1921

BIBLIOGRAPHY

- CARPENTER, FREDERIC IVES. A Reference Guide to Edmund Spenser. The University of Chicago Press, Chicago, 1923
- CARPENTER, FREDERIC IVES. Spenser in Ireland. Modern Philology, XIX (1921-22), 404 ff.
- COVINGTON, F. F., JR. Elizabethan Notions of Ireland. Texas Review, VI (1920-21), 222 ff.
- DRAPER, JOHN W. Narrative Technique of The Faerie Queen. Publications of Modern Language Association, XXXIX (1924), 310 ff.
- GREENLAW, EDWIN A. The Influence of Machiavelli on Spenser. Modern Philology, VII (1909-10), 187 ff.
- JONES, H. S. V. A Spenser Handbook. F. S. Crofts & Co., New York, 1930.
- JOYCE, P. W. Spenser's Irish Rivers. Frazer's Magazine, Vol. 97 (1878).
- OSGOOD, CHARLES G. Spenser's English Rivers. Transactions of the Connecticut Academy of Arts and Sciences, XXIII (1919-20), 67 ff.
- PLOMER, HENRY R. and
CROSS, TOM PEETE. The Life and Correspondence of Lodowick Bryskett. The University of Chicago Press, Chicago, 1927.
- SHELLEY, HENRY C. Literary By-Paths in Old England. Little, Brown, and Company, Boston, 1907.
- SPENSER, EDMUND. View of the State of Ireland.
- WHITNEY, LOIS. Spenser's Use of the Literature of Travel in the Faerie Queen. Modern Philology, XIX (1921-22), 143 ff.